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Billboard

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Superstore Commitment

Federated Group Sets Move Into Video, CD Software

BY EARL PAIGE

LOS ANGELES One of the most visible U.S. home electronics retail chains is moving forcefully into prerecorded software. The Federated Group is adding home video product and Compact Discs to its inventory mix.

Already a dominant West Coast merchandiser, Federated has begun erecting separate software departments in an initial flight of "10 to 15" of its 40 existing Federated outlets, all superstores ranging from 26,000 to 31,000 square feet. According to newly appointed video rentals manager Mark Giulia, those operations will each offer 2,200 video titles and "all the CDs available" once the departments are fully stocked.

Recent expansion has already virtually doubled the chain's size while extending Federated's market reach well beyond its original Southern California base. Texas has represented a retail beachhead with a group of newer Federated stores, with the central South acknowledged as a target for expansion.

Further fueling that growth, as well as the new video software orientation, are 12 Videoland outlets acquired this fall, adding approximately 500 staffers already versed in home video sales and rental. Overall *strategy projects that video* and CD software will join Federat-

(Continued on page 80)

Electronics Stores Like Sound of CD

BY JOHN SIPPEL

LOS ANGELES Bullish Compact Disc hardware sales are prompting major U.S. home electronics chains to continually broaden model selection and in some cases add software inventories.

The 12 Videoland stores in Texas, recently acquired by the Federated Group here, introduced approximately 125 CD titles five months ago, reports Sam Crowley, former Disc Records executive and now a marketing executive with Videoland. "We've beefed that up to 200 titles, and it might be a lot more by midyear," Crowley states. His CD buyer, Lil Vinyard, purchases all

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1985: YEAR OF STUDIO DIGITAL

Manufacturers Cite Recording, Mastering Sales Boom

BY STEVE DUPLER

NEW YORK This will be the watershed year for digital recording technology, say manufacturers, who are projecting the greatest sales to date of both digital multitrack and two-track mastering recorders.

Spurred by the accelerating public awareness of digital audio through the growth of Compact Disc, and record labels' increasing demands for high quality digital masters, at least one major manufacturer is speculating that "most of the North American studio community will invest in digital recording technology this year."

Tore Nordahl, president of Digital Entertainment Corp., the American arm of Mitsubishi Digital, says his firm is coming off a good year and looking forward to an even better one. "In 1984," he says, "we delivered 14 of our X-800 32-track digital recorders, and close to 50 X-80 two-track mastering machines to some of the top studios in the country, like Lion's Share and United Western in Los Angeles."

As for 1985, Nordahl predicts that his firm will have close to 50 32-track machines in the field in North America, and somewhere between 80 and 100 two-track recorders. These sales will occur, he adds, without the use of incentive discounts, as DEC "does not anticipate any significant reduction" in the X-800's $170,000 price tag to help meet projections.

"The 32-track recorder has cost the same for about a year and a half now," he notes. "The machine is very expensive to build, and what's

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$5.95 Transfer Deal

Two Companies Introduce Video Titles for Below $10

BY TONY SEIDEMAN

NEW YORK Prerecorded video has broken the $10 retail barrier. Western Publishing Co., one of the nation's top publishing companies, is putting a complete line of product out at a wholesale price of $8.

At the same time, Video Communications, which has offered product via direct mail to consumers for $9.95, has created an unusual transfer service which will enable consumers to get hard-to-find titles for $5.95.

The Western Publishing wholesale tag will enable the mass marketers who sell Western's print titles to beat $10 for the video easily. Western wouldn't confirm what

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Labels Preparing Clip Payment Plans

NEW YORK Record companies are gearing up to enact various payment plans sometime this year which will have almost every label charging broadcast and cable outlets for the clips they use.

This is the latest development in the corporate controversy that has split promotion and business affairs departments since the beginning of the video clip boom.

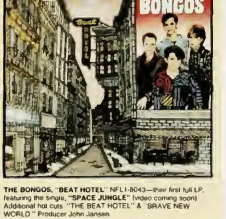
"It's going to happen, but it's a question of when and how it will be administered," says CBS Records

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LABEL MOVES DON'T FAZE VID DISTRIBS

BY TONY SEIDEMAN

NEW YORK Home video distributors maintain that record companies' entry into video wholesaling—the most recent such move was by CBS Records (Billboard, Jan. 19)—will have slight impact on their business. It will, they claim, only incrementally broaden the video software retail base, while adding more competition to a marketplace that's already highly competitive.

Distributors surveyed by Billboard see home video as both too small and too fragmented a business for single-line distribution to have a major impact at present. Sam Weiss, president of Win Records & Video, says the CBS move "hasn't affected us at all, and I don't know why it would. I don't think they can do it with one line."

Weiss' comments are echoed by almost every video distributor contacted, although these executives concede that record companies using their branches for video have become powerful forces in the industry. But, they say, that has not threatened the traditional video distributor base.

RCA Records distribution has had very little impact on his company's business, says Sound Video Unlimited vice president Stan Meyer. He adds that record branches have "got to steal some of our business" eventually, but that the amount he'll lose isn't likely to be crippling.

The major factor in the impact a record company's use of its distribution wing will have is the amount of attention, time, effort and money devoted to the effort, distributors say. "If it's CBS Records handing it over to their record sales people, who also have a world of other things to do, we don't see it as a real threat," says one video distributor.

MCA and Warner have had no past because of the degree to which they have supported their home video efforts, distributors say. Both companies created separate staffs and hired additional employees to attack an industry that is often far different from the record business.

Video distributors say they expect loyalty to be strongest among their biggest customers. "We have never gotten into the habit of shopping around for the wholesaler with the best price the way mom-and-pop stores and small chains do.

The current video distribution system simplifies accounting and finances tremendously for large accounts, video distributors note, with retailers able to get one bill for all the product they order. Going to multiple sources would mean dealing with a crazy quilt of prices and payment structures, they say, one with which the financial size of the video business does not yet justify getting involved.

"CBS Records is powerful in the record industry. They're powerless in the video industry," says one video distribution executive, noting that CBS/Fox Video is one of the great powers of the video industry—but that it is not completely unified with the CBS parent.

Weiss' Weiss says he almost hopes for the day when the home video business is big enough to support branch distribution. Then the business will be so large, he says, that all those who survive will be as well off as those who once had exclusive record distributorships.

Pair Label in License Deal With MCA

NEW YORK Pair Records, established two years ago with a two-for-the-price-of-one album/cassette line, has made its first license deal with MCA Records.

Sam Goff, general manager of the label, says Pair will offer a minimum of 30 albums this year culled from the catalog of MCA, which joins CBS, Capitol, WEA and RCA in providing source masters for Pair.

Goff says Pair, with offices in Passaic, N.J. and Chicago, will market at least 60 albums in 1985. They will join a current catalog of 93 albums, featuring name acts covering the entire music spectrum. This year's new lineup of releases will feature performances by Vikki Carr, Gordon Lightfoot, Johnny Cash, Andy Williams, Tony Bennett, the Doors, the Rascals and, from MCA, Tanya Tucker, Mel Tillis, Loretta Lynn and Cher.

Goff expects to attend Midem, where he hopes to draw material from foreign companies to add to the Pair catalog. IRV LICHTMAN

BIN Unveiling New Database Service

Territorial Rights Reports Set for Debut at Midem

NEW YORK Billboard Information Network (BIN), a division of Billboard Publications Inc., introducing a new database service, Territorial Rights Reports, at Midem '85, Jan. 28-Feb. 1 in Cannes.

Serving customers in about 30 territories, the database will provide information on territorial rights for records and songs as they debut on the various charts published weekly in Billboard magazine. Among areas to be served by the database are Europe, Central and South America, the Far East, Australia, New Zealand and Canada.

As records enter Billboard's Hot 100, Adult, Black, Dance and Country singles charts, international customers will be able to obtain specific information relating to a record or song's copyrights. The information will be made available the day after it is entered into the system, which will be from four to six days prior to Billboard's release. Subscribers in major market territories throughout the world will have access to the name of the company holding the copyrights, the contact, an address, telephone number and telex number.

The information contained within the Territorial Rights Reports system will be collected on a territory-by-territory basis, allowing the customer to determine which rights are available worldwide or in a particular country. Because the information will be made available prior to Billboard's publication, customers can get a jump on licensing deals.

If subscribers choose, they may retrieve data on four types of reports. Information is available on different songs and masters, country by country, or all titles on a particular chart in a specific area.

The new service will be delivered through state-of-the-art technology and updated continually. Communications with the database will be achieved by placing a local telephone call within the country of origin and then connecting directly to the Billboard computer through international packet switching networks.

Nippon Columbia, CBS/Sony

CD Production Stepped Up

TOKYO—Both Nippon Columbia and CBS/Sony are dramatically stepping up production of Compact Discs, with the former investing some $2 million in its Kawasaki plant to increase monthly production from 300,000 units to 500,000.

The actions by both companies come on the heels of a decision by Sony here to manufacture at least 700,000 CD players this year, an increase from 150,000 last year.

To produce 400,000 units a month in November and December, Nippon Columbia had its plant operating on Sundays and through the holidays to meet demand. But despite this, many Japanese record stores were cleaned out of CD software after the holiday period.

Nippon Columbia is also getting inquiries from foreign record companies to supply CDs in units of a million annually, hence the major investment in production facilities.

CBS/Sony's new U.S. plant in Terre Haute, Ind. is big enough to allow substantial production increases beyond its initial goal of 300,000 CDs a month. The company's Oikawa plant in the Shizuoka area near Tokyo increased production to around 800,000 CD units monthly last August, but most of these were exported to the U.S. When the Indiana plant is expanded, the Oikawa center will concentrate almost totally on CDs for the domestic market.

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CD: Consumer Reassurance Stressed

Lively Discussion at CES Specialty Audio Workshop

BY IS HOROWITZ

LAS VEGAS Audio retailers who promote Compact Disc players as a quality stepup rather than as a component that may quickly render a consumer's present stereo equipment obsolete are likely to serve their interests better, as well as the commercial prospects of the new technology.

This was one point among many that engaged the interest of a well-attended specialty audio workshop, held as part of the Consumer Electronics Show here Jan. 5. Dealers heard an often pointed discussion on factors that affect the quality of CD software and hardware. Those who know more about how recordings are made are better able to interface constructively with customers, they were told.

Consultant and market researcher Martin Polon, one of the workshop panelists, stressed that a prime stumbling block in the promotion of CD has been concern that acquisition of a player will force the replacement of all other components in home sound systems. Consumers have to be reassured, he said.

As prices of both hardware and software fall, CD comes well within discretionary spending patterns, said Polon. He added that his research indicates consumers rate improved audio second only behind the VCR as a home entertainment item, a happy augury for the future of later disk technology.

Questionable CD quality, particularly of early rock product, exercised a number of retailers in the audience. They were told that the "harsh and edgy" sound complained of was due, in many cases, to poorly remastered analog product, inadequate filtering of aliasing and imperfectly understood encoding and decoding techniques.

The passage of a digitally recorded signal through intermediate analog steps on the way to CD was another potential quality hazard that is fast being corrected now that processing procedures are being refined, according to the panel experts, including Studer Revox executive Tom Mintner, studio designer Chips Davis and recording studio manager Lee Watters.

Panelist Emiel Petrone of Polygram Records pointed to the coding his company places on CDs, to identify whether a recording was originally produced and later mastered as digital or analog, as useful data for retailers fielding consumer inquiries. He boasted of CD quality control methods that kept defectives at the Philips plant in Hanover, West Germany, to a claimed rate of .003%.

Petrone urged hardware manufacturers to adhere more rigorously to quality standards, as warning against cutting corners for economy. A number of complaints were voiced that certain disks wouldn't play through on some machines, although they performed properly on others. Not all players are equally resistant to vibration or minor encoding errors, it was said.

Moderator of the workshop was Paul Gallo of Pro Sound News.

Ruling Overturned

New CTI Benson Hearing?

LOS ANGELES The California Court of Appeal here has reversed a Superior Court judgement of a civil 1977 suit in which Creed Taylor of CTI Records charged Warner Bros. Records with interfering with his pact with guitarist/singer George Benson.

The reversal of Judge Eli Chernow's original dismissal of Taylor's charges against the label could lead to a re-hearing of the suit by the appeals court. However, Warner Bros. Records is appealing the appeals court decision.

In addition to seeking $10 million damages from Warner Bros. Records, Taylor's aut sought to require Benson to make two albums for CTI before he be allowed to again record for Warner Bros.

In December, 1975, Warner and CTI contractually agreed to a deal whereby from Jan. 1, 1976, through Dec. 31, 1977, Benson would provide two albums to CTI, whose release would be staggered on a six-month basis with the release of Benson albums delivered to Warner Bros.

Taylor alleged that the defendant label had illicitly induced Benson to move to Warner Bros. and not complete his obligation to the plaintiff. Taylor claimed Benson provided two albums to Warner Bros. while failing to provide CTI with any product.

Magnate Eyes Publishing

Lefrak Looking for Music Deals

BY IRV LICHTMAN

NEW YORK With big dollars to match a strong inclination to be a vital music industry factor, Sam Lefrak, the New York real estate magnate, is on the acquisition trail.

Lefrak, who 10 years ago started The Entertainment Co., a record production/music publishing combine, in association with Charles Koppelman and Martin Bandier, has issued a mandate to Herb Moelis, executive vice president of his year-old Lefrak Entertainment Co. Ltd. to closely monitor available music deals—particularly, though hardly limited to, music publishing.

Although his nine-year association with The Entertainment Co., which ended early last year, produced some buyouts—including the Jim Weatherly catalog—Lefrak is seeking a broader ownership pattern in deal making.

For instance, he has just paid several million dollars for the publishing and master recording rights to material by the late artist/writer Jim Croce, and has acquired a 50% stake in the active Dayton-based music production/music publishing outfit Troutman Music. The latter deal came with the assistance of Norby Walters, the talent representative who recently entered into a talent-search association with the Lefrak company. Among Croce's self-penned hits are "Time In A Bottle," "Bad, Bad Leroy Brown," "Operator" and "I'll Have To Say I Love You In A Song."

Moelis says the desire to make publishing and talent deals—marked by an unsuccessful attempt to buy Chappell Music and a still unresolved bid for ATV Music—are part of an overall strategy to take copyrights and talent to the next level, whether it's recordings, film or video."

He says that Lefrak continues to rely on cash for his deals, whether it's "$1 million or $100 million. It makes no difference." Moelis himself claims broad entertainment expertise, having had a long association with music mogul Don Kirshner and served as executive in charge of production for a number of tv movie-of-the-week presentations.

Films and video figure heavily in Lefrak's blueprint. A Jim Croce tv bio is planned, as are bios of the late Patsy Cline and Jerry Lee Lewis. Moelis maintains that the Lefrak company should have a greater presence in country music, and points to bids to buy into Combine Music/Monument Records with Billy Sherrill and Lennear Productions—with a bid that awaits creditor approval around the end of February. With Lennear, Lefrak is looking for further associations, including home video software releases of both original and existing programming.

As for the Croce deal, Moelis intends to establish a new label entity that would be marketed by another company. He claims that Croce's recordings continue to sell at a total rate of about 250,000 copies a year.

Lefrak puts great store in ownership of song copyrights, having first ventured into this field in the late '50s when, he recalls, he acquired rights in North America to Domenico Modugno's smash, "Volare." The owner of many apartment houses, he draws this analogy: "A copyright is like renting an apartment, with the exception that you don't have to paint every two years."



Easing the Pain. Morris Levy, left, owner of the New England-based Strawberries chain, donates a $30,000 check to CBS Records Boston branch manager John Madison for use in the Ethiopian Relief Effort. The contribution was a result of Strawberries' sales of the Band Aid single "Do They Know It's Christmas "

Executive Turntable

RECORD COMPANIES. **Harold Childs** becomes president and chief executive officer of Quincy Jones' Qwest Records, Los Angeles. He was senior vice president at PolyGram, and prior to that was with A&M Records for many years. Childs will be responsible for overseeing all label operations, including artist acquisition and production, marketing and promotion arms.

H.M.E. Records, New York, makes the following appointments: **Ron Gregory** as director of national promotion; **Allan Cohen** as controller; **Alan Sherman** as director of creative services; **Bob Cutarella** as director of a&r; **Rich Totoian** as national director of AOR promotion; **Pamela Newman** as national director of CHR secondary promotion; and **Mair Fishbein** as assistant to the chairman. Gregory joins from Warner Bros., Cohen from Chrysalis, Sherman from PolyGram, Cutarella from Chappel Music, Totoian from CBS and Newman from WEA.



CHILDS GREGORY D'AGOSTINO KONOWITCH

H.M.E., which is distributed by CBS, also appoints the following as promotion/marketing managers on the local level; **Joe Bilello,** CBS Baltimore-Washington branch; **Jerry Goodman,** Atlanta; **Lee Evanoff,** Cleveland; **Jon Mathews,** Dallas; **Marvin Gleicher,** Chicago; **Greg Phillips,** San Francisco; and **Ron Farber,** Los Angeles.

Doreen D'Agostino is appointed vice president of Private Music in New York. She joins from Capitol Records, where she served for eight years as press and artist development manager and national promotion manager.

Arista Records, New York, names **Abbey Konowitch** vice president of video and artist development. He will continue to oversee the areas of artist development and product management for the label.

Jack Hopke becomes Eastern artist development manager for Warner Bros. Records, New York. He was New York promotion manager for WEA.



HOPKE ACQUAVIVA BLUM DAVENPORT-LEIGH

Kathy Acquaviva becomes West Coast publicity manager for Atlantic Records, Los Angeles. She returns to the label from Paramount Pictures, where she worked in studio relations.

In New York, the Epic/Portrait/Associated Labels division of CBS promotes **Robert J. Smith** to director of merchandising for the East Coast, and **Dan Beck** to the newly created post of vice president of product development. Smith was associate director of product management. Beck was director of merchandising, East Coast.

Lisa Jakubcen is elevated to publicity coordinator at A&M Records, Hollywood. She has been working in that department since last spring.

Jewel Paula Records, Shreveport, La., appoints **Lenny Lewis** executive coordinator for all product released and head of national promotion.

DISTRIBUTION/RETAILING. Important Record Distributors appoints **Steve Sinclair** manager of the company's group of labels in New York and **Jeff Nelson** national director of promotions in the Western region. Sinclair was vice president at Enigma Records; Nelson was a salesperson in Los Angeles.

Sounds Good Import Co., Santa Monica, Calif., promotes **Bonnie Levetin** *(Continued on page 74)*

For The Record

Ratt's "Out Of The Cellar" was certified double platinum in December by the Recording Industry Assn. of America. It was missing from the list of December certifications in the Jan. 12 issue.

We come from a land downunda...

MIDEM 85



The Australasian Performing Rights Association
J. Albert & Son Pty. Ltd.
Allan's Music (Australia) Pty. Ltd.
AvanGuard Records
The Bill Armstrong Organisation
Boosey & Hawkes Pty. Ltd.
Carinia Records Pty. Ltd.
Chappell/Intersong Pty. Ltd.
Festival Music Pty. Ltd.
Jonathan Music (Aust.) Pty. Ltd.
Image Records Pty. Ltd.
J&B Records
Lennard Productions
MCA Music/Chris Gilbey Music
Penjane Music (Aust.) Pty. Ltd.
Warner Bros. Music (Aust.) Pty. Ltd.
Bullseye Productions
Bestall Reynolds/Big Time Records
Bellbird Music Pty. Ltd.
CBS Songs (Australia) Pty. Ltd.
Essex Music of Australia Pty. Ltd.
Festival Records Pty. Ltd.
Hot Records
MMA Music
Mushroom Records Pty. Ltd.
Possum Music Pty. Ltd.
Telmak Teleproducts Pty. Ltd.
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AUSTRALIA

Music to the World!

Record of the Year Nominee

Chicago Sustaining Comeback Momentum

BY PAUL GREIN

For the sixth straight year, Billboard is running a five-part series on the Grammy nominees in one of the top categories. This year's category: record of the year. Chicago kicks off the series this week, with pieces to follow on Tina Turner, Cyndi Lauper, Huey Lewis & the News and Bruce Springsteen.

The pop music industry is laced with comeback stories, but the rebounding acts usually score one or two hits and then fall back into obscurity. Chicago has broken this pattern by sustaining the momentum of its 1982 recovery.

In fact, the group's momentum has actually accelerated: Whereas "Chicago 16" sold a reported 1.2 million in the U.S., "Chicago 17" has sold 2.8 million, and has produced back-to-back top five singles.

"I still can't believe it," exclaims Peter Cetera, Chicago's principal singer and songwriter—"that we've managed to resurrect ourselves; that we're back in the ballgame again."

Cetera says he's especially enthused that the band has become a hit with a new generation of pop fans: "Prior to 'Stay The Night' we were under the assumption that it was that same audience that has kind of grown up with us, and that very few of the albums were being sold to younger people. After 'Stay The Night,' we found out that it's almost the opposite. We still have a lot of the old fans, but I think most of our fans now are the younger kids."

Cetera says he first noticed the change six months ago when the band was playing two nights in Puerto Rico.

(Continued on page 79)



Indie Profile

Red Label Using Big-League Marketing

BY MOIRA McCORMICK

CHICAGO Red Label Records' claim of operating as both an "independent and profitable" label is showing signs of turning from philosophy to prophecy as the logo chalks up a two-for-two record in charting its first releases.

Formed less than a year ago, Red Label's first album, "Sincerely" by former Stax and Columbia act the Emotions, spawned three charting singles and enjoyed a 17-week run on the black album chart last year. Its second effort, former disco diva Linda Clifford's "Sneakin' Out" album and single, is currently making upward progress on both black charts.

In addition to the name value Clifford and the Emotions possess, the success of their records is attributed largely to the label's knack for clever and polished marketing campaigns. The marketing emphasis is a natural for Red Label. It was founded by Richard E. Meyer, former chief of Beecham Cosmetics, who orchestrated one of the first major music marketing coups: Jovan perfume's sponsorship of the Rolling Stones' 1981 tour.

Red Label's marketing vice president Mitch Berk, another Beecham veteran, says the company will give the same commitments to its developing acts, Silent Treatment and Code Rock as it has for its initial signings. A case in point is the merchandising campaign surrounding Silent Treatment's month-old "Human Contact" album.

With a video of its first single, "Life On Earth," aired on MTV, the album got extra sales support via a joint holiday promotion between Red Label and the Bally Corp, the owner of 450 video game arcades. Bally's shopping mall outlets displayed Silent Treatment posters and both played and gave away the single to its young customers. In addition, all of Bally's seasonal advertising featured music from the pop/rock group.

An independent with substantial finances, Red Label appears to be playing the video game on a par with the major leaguers. While Berk won't disclose exact figures, he says Silent Treatment's special effects-laden clip cost "considerably more" than what he calls a "typical" clip budget of between $50,000 and $70,000. The Linda Clifford album is accompanied by two clips, and Berk says video will play an integral role in promoting all future Red Label projects.

To enhance its 24-track recording studio, Red Label's executive vice president and chief operating officer is Richard Tufo, an experienced producer who has worked with Aretha Franklin, Curtis Mayfield, Gladys Knight and several other name artists.

Berk says followup albums on its first three acts are in the works for next year, adding that he anticipates releasing eight to 12 albums in 1985. According to Berk, Red Label's a&r policy will cover the spectrum from r&b to rock, with an eye toward "building acts rather than churning out big hits."



Boingo Men Go Bonkers. Oingo Boingo members and MCA Records executives ham it up at the Universal Amphitheatre in Los Angeles after performing material from their own album and that of the group's lead singer Danny Elfman, whose solo debut "So Lo" is now out on MCA. Shown from left are MCA's Glen Lajeski and Steve Mor, Elfman, and MCA's Thom Trumbo, Richard Palmese, Harold Sulman and John Schoenberger

CHART BEAT



by Paul Grein

WARNER BROS. and its distributed labels account for five of this week's top 10 singles, and three of the top four albums.

On the Hot 100, **Madonna's** "Like A Virgin" (on Sire) holds at No. 1 for the sixth straight week, followed by **Chicago's** "You're The Inspiration" (on Full Moon) at number three. **Jack Wagner's** "All I Need" (on Qwest) at six, **Don Henley's** "The Boys Of Summer" (on Geffen) at eight and **Prince's** "I Would Die 4 U" at 10.

And on the Top Pop Albums chart, Madonna's "Like A Virgin" moves back up to number two, Prince's "Purple Rain" dips to three and "Chicago 17" moves up a notch to four. Billboard's No. 1 album for the sixth week is **Bruce Springsteen's** "Born In The U.S.A." on Columbia.

"Like A Virgin" is the highest-charting album by a female solo artist since **Stevie Nicks'** "Bella Donna" reached No. 1 in September, 1981. And no female soloist has placed a single at No. 1 for more than six weeks since **Olivia Newton-John** topped the chart for 10 weeks in 1981-82 with "Physical."

"The Boys Of Summer" is Don Henley's third top 10 hit apart from **the Eagles.** And all three have appeared on different labels. "Leather And Lace," a duet with Stevie Nicks which was featured on "Bella Donna," was on Modern. "Dirty Laundry," the biggest hit from Henley's solo debut album, was on Asylum, and "The Boys Of Summer" is on Geffen.

Glenn Frey, Henley's partner throughout the '70s in the Eagles, is still looking for his first top 10 solo hit—though he probably won't have to look much longer. "The Heat Is On," Frey's single from the MCA soundtrack to "Beverly Hills Cop," leaps eight points this week to number 29.

Finally, we should note that "I Would Die 4 U" is the fourth consecutive top 10 hit from Prince's "Purple Rain" soundtrack That makes "Purple Rain" only the third soundtrack in chart history to generate four top 10 hits, following "Saturday Night Fever" and "Grease."

FOREIGNER THIS WEEK collects its sixth consecutive top 10 album, as "Agent Provocateur" jumps five notches to number nine. That's the group's entire output since it signed with Atlantic eight years ago.

Foreigner's first single from the new album "I Want To Know What Love Is," jumps two notches to number two on the Hot 100, on its way to becoming the group's first No. 1 hit. Both "Double Vision" and "Waiting For A Girl Like You" peaked at two, the latter for a record-setting 10 weeks.

"Love Is" is already No. 1 in Britain, where it's also Foreigner's first chart-topper. The group's only previous top 10 hit in Britain was "Waiting For A Girl Like You," which peaked at number eight.

(Foreigner's **Mick Jones** talks about the recording of the new album and the group's upcoming tour. Talent, page 41.)

IT'S NOT UNUSUAL these days for a hit album to generate four or even five chart hits, but it is remarkable when an album is still churning out hits a full year and a half after its release. And that's just what's happening with **Billy Joel's** "An Innocent Man," which this week yields its *sixth* charted single, "Keeping The Faith."

What's more, the single debuts at a very solid number 57, which means it's likely to follow the five previous "Innocent" singles into the top 20 "Tell Her About It" (still Chartbeat's favorite) peaked at No. 1, "Uptown Girl" at three, "An Innocent Man" at 10, "The Longest Time" at 13 at "Leave A Tender Moment Alone at 27.

All of these hits were produced by **Phil Ramone,** who also did the honors on **Julian Lennon's** "Too Late For Goodbys," which enters the Hot 100 at number 52. That gives Ramone two of this week's top three new entries.

RKO SPEEDING: **REO Speedwagon** is moving impressively with "Can't Fight This Feeling" (Epic), the second single from the group's album "Wheels Are Turning." The hit jumps 12 points to number 34 in its second week, which puts it just five notches below the peak position of the album's first single, "I Do' Wanna Know."

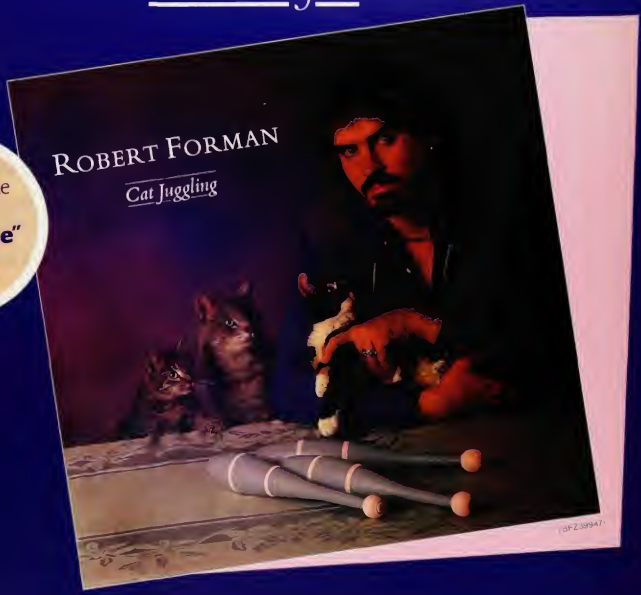
Because that song wasn't fully accepted at pop radio, the album got off to a slow start. It has taken 12 weeks to finally crack the top 50. But the album now appears to be taking off. It jumps eight notches this week to number 44. If the album continues to make jumps like that, it will have confounded those pundits (including yours truly) who tabbed it as one of the disappointments of the second half of '84.

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SPECIAL REPORT: HOLLAND

...newsline...

DUTCH RECORD industry turnover in the last quarter of 1984 was at least 25% up on the same three months of 1983, giving an estimated full-year turnover of $135 million and perhaps more, according to Rob Edwards, deputy managing director of NVPI, the Dutch IFPI branch. Since 1978, when a record turnover of $177 million was posted, the figures have dipped year after year. Final 1984 figures are expected at the end of February.

THE LONG-AWAITED levy on blank cassettes and recording hardware still hasn't arrived in Holland. But this spring, top-level talks involving the government and the 150 members of parliament will push the pro-levy arguments. Dutch authors' rights group BUMA/STEMRA and the national record industry hope the levy will become fact before year's end.

THE THOUGHT, a progressive Dutch pop band, has been signed by MCA in the U.S. for a worldwide eight-album deal. First package is "The Thought," due out Feb. 8 on the new Icon label set up by MCA and Frontline Management. The four-person group tours the Benelux countries the same month and then takes in West Germany, the U.K., the U.S. and Canada through July.

FOR THE fifth consecutive year, the annual Christian Artists Music Seminar will be held in Blokker, Aug. 5-10, at the cultural center De Bron ("The Source"). More than 1,000 delegates will debate aspects of Christian music worldwide, with entertainment provided by more than 50 different acts.

TELSTAR RECORDS, otherwise Benelux Music Industries, is not at Midem this year, further reflecting the group's troubled times. In 1984, 17 of the company's 46 staffers lost their jobs, mainly because the label's best-known act, Doe Maar, suddenly decided to split up after having sold more than three million singles and albums in Holland.

WILLEM HOOS

BAD NEWS FOR THORN EMI MUSIC ARM

U.S. Losses Contribute to Disappointing Six Months

LONDON Losses sustained by Capitol Records in North America put Thorn EMI's music division nearly $5 million in the red during the financial half-year ending Sept 30, 1984, according to company chairman and chief executive Peter Laister.

Profits in the consumer electronics sector were also hit by a slump in U.K. video hardware demand and color television business, shipping to £36.3 million from $47.4 million for the comparable period of 1983, taking into the pound sterling exchange against the U.S. dollar as $1.34.

Overall, trading profits were $232 million for the half-year on turnover of $1.65 billion, compared with $227 million on $1.52 billion in 1983. Allowing for interest costs and depreciation charges, net pre-tax profits were $46.2 million ($64 million).

Commenting on the results, Laister said attention had been drawn to weaknesses in the music and consumer electronics product areas at Thorn EMI's last annual general meeting. Between them, he said, they had accounted for more than the total difference in profit before interest between the two first half-years. However, noted Laister, music losses were confined to North America, and more recent figures show evidence of recovery. Some analysts suggest second-half music profits could lie as high as $17 million.

In the financial year to March, 1984, Thorn EMI's music division made a profit of $18.75 million, most of it in the second six months. In the six months to September, 1983, profits were only $1.84 million.

Contraction of the U.K. video market from a peak of 2.2 million machines to 1.5 million last year has led to over-supply and heavy discounting, cutting the profits of hardware arm Ferguson from $18 million to near the break-even point. The company's planned increase in VCR prices is regarded by most observers as ill-timed and unlikely to stick.

Similar problems affected large-screen tv receiver sales, while on the High St rental side an increase of video rentals from 900,000 to 900,000 was below the company's target. Nevertheless, in his interim report, Laister noted: "We continue to hold our base and to perform than the competition."

Access to in-house VCR and tv production through Ferguson is a significant factor in rental competitiveness, and may persuade Thorn EMI that it cannot afford to dispose

(Continued on page 68)

Billion-Guilder Mark

Record Philips Profit Seen

AMSTERDAM Philips made a net grnfit of more than nne billion Dutch guilders (roughly $285 million) in 1984. It was the first time the giant Dutch electronics company has hit the billion-guilder peak.

Philips president Wisse Dekker gave the news at a corporate party in Eindhoven, Holland. Philips turnover last year was worth more than 50 billion Dutch guilders, compared with 46.2 billion in 1983, when the net profit totalled 647 million Dutch guilders.

Detailed sales figures covering last year will be made public in late February, but Dekker confidently predicted that 1985 turnover and net profitability would show further substantial increases.

Previously, 1973 had proved Philips' most successful year, when net profit was $46 million Dutch guilders, but its turnover that year was much smaller than in 1984.

Soon after making his announcement of the firm's 1984 success, Dekker went on to Brussels, where he presented a basic plan for "European industrial unification." He said that the main plank of his suggestion was to achieve a more homogenous European market, certainly before 1990.

Windsong Takes Over

U.K. Distributor Pinnacle Is Rescued

LONDON British independent label distributor Pinnacle, which went into receivership last November (Billboard, Nov. 24), has been rescued following a takeover by export company Windsong here. All 28 in-house staff will retain their jobs, and most of the labels handled, nearly 30 in all, are staying with the company.

However, Windsong managing director Steve Mason has disbanded Pinnacle's special sales strike force, causing four redundancies, and revamped the sales team. "I had to shake up the sales force," he says. "Previously there was no system for selling." In addition, former managing director Tony Berry has left the company, following in the footsteps of chairman Terry Scully, who left shortly after the initial collapse.

Mason says that the takeover went through without serious competition, and the receiver allowed Pinnacle to continue trading through the New Year while a purchaser was sought. Windsong has not taken on responsibility for the company's debts, and Pinnacle's electronics division, the source of its major problems, has been sold separately.

Mason says he now hopes to make the indie scene more professional. "We hope to be keeping the professional labels," he says, "but the guy who walks in with 500 singles in a paper bag may find things rather difficult." In practice, 4AD and Flicknife are the only label clients to have left Pinnacle, the former going to The Cartel and the latter to Spartan.

Better-known labels, including Cherry Red Records, had already opted to stick with the troubled distributor. Managing director Iain McNay said at the time: "It's wrong for people to panic and go off to major companies for inferior deals. We are owed around $90,000, and it doesn't look as though we are going to get any of it, but it's really important that the largest indies stay with Pinnacle."

Mason now promises a better service to clients. "The labels' reaction to our takeover has been fantastic," he says, "and having done a good job buying and distributing product abroad for years, we now look forward to using our selling expertise in the U.K. as well. We have felt frustration ourselves at being a label and not getting any domestic sales. Potential hits dropped out of the charts purely because no one was pushing them."

Pinnacle's problems and the de-

Teldec Chiefs: Why Merge?

Label Hanging Tough in Germany

BY WOLFGANG SPAHR

HAMBURG Company mergers are not the only solution to the problems of West Germany's contracting record marketplace, according to Thomas Stein and Willy Zurschmiede, joint managing directors of Teldec here. Rationalization, structural change and the abandonment of enshrined habits can also maintain competitiveness, they say.

"The company has been going for 35 years with varying degrees of success," says Stein. "In retrospect, firm's history there are ups and downs which you have to overcome. The main thing is to be prepared to adjust your perspectives when necessary."

Stein, who is responsible for repertoire, has already implemented two important changes. First, television compilation releases have been dramatically cut back. In the last year, there has been only one, the highly successful "Super-Hit-Parade der Volksmusik," which has now reportedly sold more than 320,000 units. Says Stein: "Television records must not lead you to put everything on the line. They'll only work if they are original and fill a gap in the market."

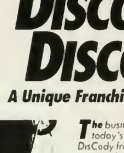
Secondly, Teldec's release schedules have been slashed over the past three years. Album issues were down 46% in 1983 compared to 1982, and singles were down 32% down in 1984 compared with the 1983 tally, with 12-inch releases also cut. "This means a concentration of our production and promotion budgets and a chance to work more effectively on our most important releases," Stein says.

The Teldec chief also says he is eager to become less dependent on chart numbers, aiming to exploit back catalog and package special series such as the company's Cassette tapes. "Chart positions shouldn't be the only basis for successful activity," he says. "Exploitation of catalog is also vital, but we have to develop new marketing plans for current tastes, to enable buyers to re-discover new aspects of older product."

(Continued on page 68)

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The Way It Was

THE BRILL BUILDING: A GUIDED TOUR

BY JEROME DOC POMUS

The public often has to sort out right from wrong, and the truth from lies. Most of the time it's like shooting loaded dice, or groping blindfolded in a world that's already too dark and shadowy.

A case in point is a recent item in the New York Post which told of a Hollywood musical being planned based on a "group of young songwriters who worked out of the famed Brill Building" in the '60s. Those mentioned included Carole King, Gerry Goffin, Neil Sedaka, Barry Mann and Cynthia Weill.

Let me pull your coat about the Brill Building and the Brill Building writers of the '60s, and along the way I'll expose you to some of the flavor of the address and its inhabitants. I was there, so I know more than a little bit about it.

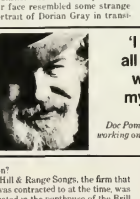
First of all, Carole, Gerry, Neil, Barry and Cynthia are hugely talented songwriters, and more than one of them, I'm proud to say, are friends of mine. One thing they have in common, besides their extraordinary ability to write great music, is that they were all under the aegis of producer Don Kirshner in the '60s. And his offices were at 1650 Broadway, not 1619 Broadway, the address of the Brill Building.

Consequently, the "Brill Building" songwriters in the movie will be represented by a group who visited the building occasionally to breathe its musty, sacred, stale air, and pray for osmosis. But they did not work out of a Brill Building office.

Occasionally they brushed up against all the legendary Brill Building characters like the roly-poly gin rummy shark, publisher George Weiner. And there was the songwriter Johnny Jungletree, a.k.a. John Leslie McFarland, who every Friday afternoon made the rounds to hustle weekend money. He told such inventive hard-luck stories that no one could refuse him anything.

Then there was weird Larry, who leaned up against the front entrance and directed obscene sounds at everyone who walked in and out. And how about old Mrs. "What's Her Name," the ancient dowager publisher who had so many facelifts her face resembled some strange portrait of Dorian Gray in translation? Then there was Fabian. The biggie was the King himself, Elvis Presley. However Col. Tom Parker, Presley's manager, was in town, he'd check out the offices and check up on his interests.

What a trip it was to watch "the Colonel" in action. He'd have two or three telephones going at the same time. He'd be chewing on a big cigar, his feet up on the desk, triple-talking big deals, none under six or seven figures. At the same time he would wink and smile at me as if to say, "They're just there to be taken—and they love it." I was digging it all with my mouth wide open and my eyes bulging.



Doc Pomus, still active as a songwriter, is working on an autobiography with the help of Peter Guralnick

'I was digging it all with my mouth wide open and my eyes bulging'

We got so friendly one day that Col. Parker made me an honorary member of the "Snowman Society." This was a club he organized for people he thought were or were capable of being suicidal. He even sent me a framed certificate with my name in huge letters.

Hill & Range's professional department was headed by Paul Case, a brilliant musicman who successfully made the transition from Brill Building Broadway show tune plugger to rock'n'roll song pusher—and he was the best. He had the most hits of anybody in that song, songwriters and singers. He could immediately find the weakness in a song, point out the strong points, and his rate of hit predicting was phenomenal.

Case was a hyper character in his late 50s with a twinkling eye always on the ladies and a cigarette forever dangling from his lips. He was warm and wonderful. A dear, dear man who died much too early.

And then there was Leslie Johnny, a lovable 16-year-old weirdo, who ran errands for Hill & Range and godparented her Stan Shulman, who managed Ray Peterson and Curtis Lee. Johnny pretended on different days to be Paul Anka's or Joe Pepitone's brother. This helped him get clothes at a discount from Harry Cotler's store, located across the street from the Brill Building's 49th St. entrance.

And how about Phil Spector, who used to write with me after hours at my office? He was and still is one of the great practical jokers. He deliberately opened a window leading to the roof one evening, knowing it would set off an alarm. The police came running with drawn revolvers. One nervous cop kept pointing his pistol in my direction, and his hand kept shaking. The more it shook, the louder Phil laughed.

That was the Brill Building of the '60s. Barry, Cynthia, Neil, Carole and Gerry were never residents, so they didn't really have too many clues. They were just passing through, and only sometimes. Trust me, I was there.

My ex-partner, Mort Shuman, and I wrote for many years in a little cubbyhole in the penthouse. All around us and below us were endless songwriters, banging on the pipes, plucking guitar strings and scratching the pads, all hunting for the hits and the lost chords. And we did it day after day and night after night. Every minute of it was wonderful and wild!

Letters to the Editor

A WIFE'S PLACE

I was disappointed to see such hype made over the musical collaboration of producer Phil Ramone and his wife, Karen Kamon (Billboard, Jan. 12). In my opinion she should stay home and support her husband's endeavors in the music industry. It would be a shame if some talented unknown has lost the opportunity to work with a musical genius like Ramone because they were beaten out by his wife.

Joseph E. Davidson
White Plains, N.Y.

ALIENATING GAYS

In his article on chart surprises (Jan. 5), Paul Grein left out a very important factor in the disappointing sales of Donna Summer's "Cats Without Claws" LP.

A good percentage of Summer's fans are gays who helped bring her to the attention of the American record buyer. Her remarks about homosexuals after the release of "She Works Hard For The Money" prompted gays to boycott her records, as did DJs in gay clubs. This was evidently reflected in her failure to reach the sales of which she was previously capable.

John Malanczyk
West Orange, N.J.

SMALL-TOWN RADIO

As music director for a small-town, modern country radio station, I'm used to being discouraged. Besides the local country fair, the nearest arena featuring country music concerts is a good two-hour drive, making it difficult—if not impossible—for our personalities to hear artists in a live setting, let alone grab a quickie interview for the home folks. It's just as difficult for our listeners to go country-hopping, as they rely on us for entertainment and information about their favorite recording artists.

We do our best, but without help from the record companies, why bother? Why should a radio station go to the trouble of chasing down label staffers just to get one copy of a new LP?

It's true that everybody wants to send you the 45, and that's fine. But a one-sided single doesn't give you the opportunity to hear all an artist has to offer. Send the album, and the MDs and jocks at least have the chance to pick the cuts they like best and work them into their shows. It's simple. Provide the LP to radio and potential customers are 10 times as likely to hear a song they like, as opposed to just the 45.

I'm not asking for much—just the overdue respect that small-town radio deserves from the labels. We're willing to play the songs if the record bosses keep us on the mailing list. Us nonreporting jocks just don't have the time to track down dozens of new records a week. Excuse me, I've got to take out the garbage.

Marty King
Music Director, WBKE
Everett, Pa.

SPURRING PROMO SALES

If the sale of promotional records is the problem everyone claims it to be, then how come about 10% of the Hot Dance/Disco chart is composed of promo-only releases? I don't get screwed with everything, and as a professional DJ I have to have these records. The only way I can get them is through my local used record store or Goldmine magazine. Some rare promo 12-inch disks fetch up to $20 in the collectors' market.

On the one hand labels are moaning about the sale of promotional records, and on the other they are creating a market that wouldn't exist if these records were available to the general public.

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GRAMMY GAFFS

This year's list of Grammy nominations is shocking and upsetting, for the names and titles included as for those missing.

Never mind the sheer horror of seeing Pia Zadora among the rock vocals nominated, but how could anyone place Stevie Wonder's "I Just Called To Say I Love You" in a songwriting category for quality? It's the most sophomoric ditty this side of the romper room.

Eliminations are just as debasement-ing. No nomination for Prince's "When Doves Cry" as record of the year. No mention of Patti LaBelle in the r&b vocal category. And again, Daryl Hall & John Oates are dismissed entirely.

The Grammys can now take their place alongside the Golden Globes for pure ineptitude. Pia Zadora indeed!

Carl Pazza
Dallas

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NBC RADIO ENTERTAINMENT



Georgia Outlet Bids Goodbye to Country

WVOC GETS THE 'KISS' OF TOP 40



Doing It On 92. Tommy Boy crooners the Force M.D.'s join WKTU New York morning man Jay Thomas for a live a capella Christmas carol during the holiday season. Shown from left are Trace Pearson, Mercury Nelson, Jesse Daniels, T.C.D. Lundy, Thomas and Steve Lundy, while newsman Chip Cipolla holds the mike.

COLUMBUS, Ga. "We felt it was as far as we could go in the format," explains WXLK (K-92) Roanoke music director Don O'Shea about the switch of co-owned WVOC-FM here from country to top 40 WNKS "Kiss-FM" (Vox Jox, Jan. 12). "We've been consistently coming in with an 11 since we took the station over a year ago, but we felt we could do better than that."

While the spring Arbitron shows WVOC's 11.6 in a solid fourth place position and format dominant in the market, it pales in comparison to the success K-92 has been enjoying. "We had a 32.5 in the fall book," exclaims a jubilant O'Shea. "And traditionally the fall is our weakest time."

The top 40 station continues to be No. 1 in every demographic, he notes, "And we're hoping for the same success in Columbus."

The switch will put WNKS in competition with the top-rated urban outlet, "Foxy" (WFXE, at a 22.8), as well as top 40 107 Q (WCGQ, at an 18.0), which has been in the format for more than a decade. Urban AM outlet WOKS is in third place at a 12.6 in the 18-station metro.

Seemingly, a contemporary void does not exist. But WXLK general manager and program director Russ Brown—who also serves in that capacity at WNKS, where he is currently doing afternoons until the right personality is chosen—says he feels confident that the new approach will be accepted. "He did quite a bit of research in the market and took his findings to our owner [Roanoke native Aylett R. Cole-man, who has no other broadcast interests at present] and got the go-ahead immediately," says O'Shea, who will also be doing music for WNKS.

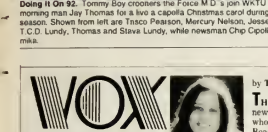
"We'll be a bit more urban than Roanoke," notes O'Shea. "Not only because of 'Foxy's' success, but also because it's a 40% black market."

"We'll also be departing a great deal, with a great amount of information in mornings [which are handled by Phil Beckman of Norfolk's WGH], and in middays [done by WNKS operations manager Dave Foster] we'll lean more towards AC. Our oldies-to-current ratio will be about 65% gold then. We'll get heavier in afternoons, and by nighttime it will be full tilt top 40."

Nights are being done by WROQ Charlotte's Cat Collins from 6 to 10 p.m., crosstown WCGQ jock Mark Gunn handles 10 p.m. to 2 a.m., and WKZL Winston-Salem's Jim Kelly is on overnights.

But O'Shea and Brown are banking on aggressive promotion tactics to really bring the station home. "We'll definitely be a high visibility station," says O'Shea. "Heavy billboards, participation in every major event. We'll be hard to avoid. On the air we're running a 'Kiss The Q goodbye' jingle to get people's attention, and we'll be giving away America's favorite prize: money.

"We're gunning it after our high profile in Roanoke. And to give you an idea, last year we gave away $82,000 in cash alone."



by Rollye Bornstein

JOX

RARELY DOES a week go by that someone doesn't phone and ask, "Hey, where's **The Real Don Steele**?" Well, Boss Radio fans, you can soon cease your wondering, 'cause the unofficial word is that Steele has been on the Greater Media payroll for some time now. He's slated to do afternoon drive at KRLA Los Angeles when the ownership changeover occurs sometime in February. Other equally unofficial words are that KRLA morning man **Dave Hull** will be exiting as PD **Mike Wagner** takes on that shift. Also exiting to make room for Steele is afternooner **Michele Roth**. And yes, **Johnny Hayes** will continue to count 'em down in middays, but night—well, that's still up in the air, so we hear.

And apparently we hear pretty good, 'cause last week's rumor in Vox Jox about **C.C. Matthews** leaving WGCL Cleveland for the KWK St. Louis PD post came true. Exiting the outlet are station manager **Bob Burch** and PD **Steve Perun**, and sure enough we've got another rumor for you. We hear VP/GM **Nancy Poole Luffler** will also be making new plans, although everyone seems to deny it.

THIS JUST IN: **John Lander's** replacement for the coveted KKBQ-AM-FM Houston PD post has been named. The position has been filled in-house by KSDO-FM San Diego PD **Dave Parks**. Taking over for Parks as PD of the San Diego Gannett property is MD **Mike Preston**.

Have you heard the latest High Point, N.C. rumor? Seems **Bernie Mann's** WGLD is expected to go from easy listening to AC under **Kent Burkhart's** guidance. We don't know about that, either, but we do know that WGLD news director **Frank Hammon** has walked across the hall to the AM oldies side of the operation as news director for WCOG.

Now, those of you who heard the rumor that WQUE-AM GM **Phil Zachary** was the leading candidate for the WASHington PD job, forget it. Seems Zachary indeed is on the move, but not back to programming. He's taken over the GM post at Charleston's AC WCSC and "Ecstasy" (WXTC, obviously easy listening). Zachary's QUE-AM duties will be absorbed by WQUE-FM VP/GM **Bill Stoeffhaus**.

The "Quiet Storm" is moving downwards toward the light of day, as the eclectic fare now airs from 9 p.m. to 2 a.m. on New York's WBLS. . . . Across the street at WRKS, they've got a new MD, and a very able one at that, as Power 99 (WUSL Philadelphia) night man **Fred Buggs** heads for the Big Apple. He starts Feb. 19. Also, by the way, now sports a revamped lineup with **Ken Webb** still in mornings, followed by **Chris Welch**, 10 a.m. to 2 p.m., **Carol Ford** afternoons from 2 to 6 p.m., **Chuck Leonard**, 6 to 10 p.m., **Yvonne Mobley**, now in the 10 p.m. to 2 a.m. slot, and **Jhers** (don't let the spelling fool you, he *is* a guy) **Young** on overnights. The urban station programmed by **Tony Q** is still a solid No. 1 in the five boroughs.

THE **BEASLEY BROADCASTING GROUP** has a new vice president in **Larry Williams**. No, not the one who did "Bony Moronie"; this one's been managing Beasley's WFLX Monroe, where **Harv Williams** is upped from GSM to GM. See, you don't even have to change your address labels. Just consider it a typo. Other news from the Mobile urban outlet has morning man **Sonny Love** upped to PD. Love, as you'll recall, was the first announcer hired by the station back in '74.

Several vacancies were filled last week with the appointments of: **Mark Steinmetz** as GM of KQRS-AM-FM Minneapolis (Steinmetz, who replaces **Mel Henderson**, had been GM across town at KSTE); **Kevin Kenny** as PD at WKJJ Louisville (the former WPPS Freeport, Ill. PD replaces **Leigh Jacobs**); and WRIF Detroit air personality **Michael Mayer**, who takes over the PD reigns from **Mark Passman**.

We don't know how we did it, but once again typos have claimed the ratings of a Vox Jox. Why, we said they slipped to a 5.4. Sorry, they're still a solid number three at a 5.8. We also can't explain how WVBF was listed twice in Boston, but if you know what we're talking about, then note it should have read as WMJX the first time. Our able-bodied helper on this assignment, Kris Solley, claims her alcohol blood level was normal. If you've had any more errors, please let kind when you call to yell.

We also forgot to tell you about an ownership change and format switch in Pittsburgh last week, so in case you've been living in Kokomo, wondering what would become of WNUF, here's the facts: Empire Media bought the Class B FM licensed to New Kensington from **Mitt Hammond** for $1.5 million, and promptly signed it off the air. Word is the suburban big band outlet will re-emerge under consultant **George Johns** as Classy 101 (WWCL). The AC station will be headed by WYLF Rochester VP/GM **Steve Godofsky**, who'll move to Pittsburgh as GM and serve as president of Empire Media's broadcast division. Coming on board as GSM is **Alan Murdoch**, late of WAMO, B-94 (WBZZ) and WDVE, while the PD chair will be occupied by B-104 (WESB Baltimore)'s **Mark Rivers**. Meanwhile, back in Rochester, WYLF's **Dave Bowtie** is upped to GM at the Empire Media nostalgia outlet.

Bill Conway's back in print. Having left the PD slot at Tulsa's KRMG (Vox Jox, Jan. 12), he's now on the scene in that post at Charlotte's EZ-104. And what about **Ralph Rhoads**, you ask? All the staff has been told is that he's already accepted a job in "an unknown top 10 market." And you thought you knew them all!! Before he does, however, he can be found in Phoenix installing a music computer system at KKLT there . . . The big rumors in Charlotte, though, continue to surround EZ's competition, Capitol's WLVV. Word now is that it definitely will be country, and the new call letters will be WLVK. Add those to the growing speculations.

Up in Norfolk, **Dale Parsons'** replacements have been announced. Handling the WTAR-AM side is PD **Bob Ruhl**, while **Nick O'Neil** takes over that slot on Y-96 (WLTY).

(*Continued on page 20*)

The Real Don Steele prepares to come back

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Pat Riley Returning to WLAC

Resuming 'Affair' with Nashville

NASHVILLE While several stations claim to be "personality radio" but somehow seem to downplay that approach promptly at 10 a.m., WLAC-AM-FM here is proving its commitment by "putting a morning show on in the afternoon," says WLAC-AM-FM general manager Vic Rumore, who has just announced the return of WLAC veteran Pat Riley.

"He'll start on the 29th," says Rumore, "and right now we've got promos on the air teasing the audience with 'Guess who's coming back home?'"

"It really is like coming back home to me," says Riley, who worked at WLAC-AM in morning man from 1975 to 1980. This time, he'll handle afternoons on the Gannett/Combined WLAC-FM "Classy" side, teaming up with a local actress who will become part of the "Pat & C.B." show.

"I spent more time here than anyplace else in my career," Riley says, "and when I left, I suffered withdrawal pains for a long time after. There's no question I'm here to stay in Nashville, and I hope at WLAC. You'd have to pry me out of this town with a nuclear weapon."

Riley originally came to WLAC-AM from Music Richmond's WMEX Boston, where "I was doing mornings and making more money, but you get into the top 10 markets and everything is promotion and bottom line. I quit and moved to Nashville to help Buddy Blake when he was doing 'Programmer's Digest'."

The Tennessee love affair began at once. "This is the consummate media town," says Riley. "Everything is here: video, radio, all the recording studios, standup comedy. This *is* show business."

Riley's success was so evident in that five-year span that once again he was lured away with big money offers. "I went to Washington [WWDC-FM and WAVA] and then Baltimore [WESB, where B-104 PD Jan Jeffries took him to Chicago's WAGO], and when I got to Chicago I knew that wasn't what I wanted to do."

Steve Casey Moves to VH-1

CHICAGO Steve Casey, who was fired as WLS-AM-FM operations director in mid-December, has assumed the role of director of music programming for MTV's new VH-1 channel.

This marks Casey's second stint with MTV; he served on what he calls "the start-up crew" in the same capacity from October, 1980 until the music channel's debut in August. He then spent a year with John Sebastian the Sebastian-Casey AOR consultancy before joining WLS in March, 1983 as operations director.

Casey says his experience at "adult-oriented top 40" WLS should stand him in good stead with the adult-oriented VH-1. "For people over 25, music and radio have begun to take more of a backseat in their lives," he says. VH-1, on the other hand, "may help revitalize music for that [age group]."

Casey, who is in the process of moving to New York, first came to WLS as music director in 1979, having previously been an account director and air personality for KHJ Los Angeles.

MOIRA McCORMICK

NBC's Bongarten Keys on Entertainment

Development of New Network Called Priority for '85

LOS ANGELES— As NBC Radio president Randy Bongarten starts out 1985, his attention is focused on his latest responsibility, the creation of the NBC Radio Entertainment Network.

Since taking over as NBC head last year, Bongarten admits, "The network aspect is something I've had to learn more about. It's definitely an important priority in '85." In addition to overseeing the success of NBC's Talknet, NBC Radio Network, The Source and now NBC Radio Entertainment, Bongarten—who joined the company as VP/GM of WNBC New York in 1983 after running General Electric's radio group—is also in charge of company-owned WNBC/WYNY New York, WKYS Washington, KNBR/KYUU San Francisco, WMAQ/WKQX Chicago and WJIB Boston.

"The [O&Os] are doing very well," says Bongarten, who cites the success of New York AM top 40 personality outlet WNBC in particular. "Howard Stern is No. 1 in adults 25-54 by almost 40% over his nearest competitor," WLTW. With morning man Don Imus a success as well, Bongarten contends that the only thing standing in the way of other such performers on WNBC is "financial consideration. Those guys are expensive. But we most likely will be broadening the image of the station further."

WYNY, the topic of rumors since Denise Oliver's appointment as PD last year, "is *not* going to go AOR," laughs Bongarten. "Denise is going through a period of evaluation right now, but I don't think you'll see any dramatic changes."

The changes that are coming center on the new network, in particular its marketing. "We've taken the long-form programming out of The Source and started NBC Radio Entertainment to handle long-form not only aimed at AOR, but other demos and formats as well," Bongarten says. The Source will now concentrate on hourly news and information and its lineup of 60- and 90-second features such as "Rock Report," "Coping With" and "Money Memo."

While the new network's programming will be overseen by The Source's Frank Cody, who will now handle the programming for both networks, NBC Radio Entertainment will have its own sales and station clearance people.

"Long-form programming is a highly competitive field," Bongarten acknowledges, "but we've made a big commitment to it. We're going to back off the traditional [long-form fare of concerts]. We'll do some, but we'll be more involved with other types of programming," such as Radio Entertainment's first weekly venture, "Live From The Hard Rock Cafe." "We've got Billy Crystal as the host for the first month, and guests lined up like Little Richard.



Buzzards Take a Bow. WMMS Cleveland personnel test their anti-perspirant while celebrating their renewed status as station of the year in the Rolling Stone Readers Poll, the fifth consecutive such victory for the station. Marking the victory from left are WMMS's Jim Marchyshyn, Betty Korvan, T.R., Matt The Cat, Captain Kenny Clean, Kid Leo, John Gorman, Spaceman Scott, Denny Sanders, Len "Boom Boom" Goldberg, Dia and Buddy Baker

Selcom's Barbara Crooks Leaving After 11 Years

NEW YORK— In a surprising resignation, Barbara Crooks is ending her 11-year alliance with Selcom Radio here to pursue other interests, "not necessarily" in the radio sales rep vein, according to Crooks, who took on the presidency of Selcom Radio in October, 1983. As of Jan. 31, Selcom Inc. executive vice president Bob Smith will stand in for Crooks until a replacement is chosen.

"I'm a gutsy broad," quips Crooks, who says that she had set out to accomplish certain things for Selcom during the last year. Among her achievements, Crook lists "changing Selcom's perception to a more visible one and creating more dynamic advertising campaigns."

Having attained these goals, Crooks now says, "It's time to do something for me."

Other changes at the sales rep outfit include Peter Moore's promotion to president and chief executive officer of Selcom Inc. Moore retains responsibility for the direction of Selcom sister firm Torbet Radio, the Selkirk Communications subsidiary here of which Moore was president prior to his promotion. Meanwhile, former Selcom Inc. president Lou Faust moves over to chairman of the board for that division.

Changes in Tucson Market

AC Alterations at KWFM, KTKT

TUCSON The adult contemporary market here goes through some ups and downs this week as KWFM and KTKT make ready to alter their fare. A long-standing void in Tucson's FM AC market will be filled next Monday (28) as Class C KWFM dumps its successful AOR format to adopt AC. Meanwhile, fledgling AM AC outlet KTKT is dropping its local programming in favor of Transtar's Satellite AC service, a move that taken place Feb. 1 and puts all of the KTKT air team on the job hunt.

Sold by Standusky Broadcasting to Sunstar Ltd. last March, KWFM is now under the direction of the new owner's corporate PD, Howie Castle, most recently PD at Standusky's KRPI Denver. Castle says he plans to hold KWFM's interim PD post for "at least six months" until a full-time PD is named. He replaces the departed Rick Allen.

"While we beat our major competitor [AOR-formatted KLPX] in the last ratings," says Castle, "we had made the decision to go AC before the book came out." Castle says KWFM's decision to switch formats was based on the fact that Tucson has no other FM AC outlets.

As for the rest of the KWFM air staff, Castle notes that "AOR and AC presentations are basically the same," and that "we may lose one personality but I think the rest will stay the same."

Across town, KTKT/KWFM general manager Lee Dombrowski acknowledges that as an AM AC, KTKT has "made no gains in the marketplace," and that Transtar's AC service was chosen for its ability to deliver "totally heavy, consistent, quality programming." Dombrowski says KTKT's air team was notified several weeks ago of the decision, and that one personality, Ed Alexander, has already landed a spot with KCEE, the AM counterpart to KWFM, while former PD Chris Hayes and MD Mike Daniels are still available.

Dombrowski, who spent 13 years with KWFM, says the news of that station's switch is "great" for KLPX, the Lotus Communications-owned AOR outlet that fell just behind KWFM in the fall Arbitron ratings.

KIM FREEMAN

Washington Roundup

IT'S FORMALIZED NOW: The Daytime Broadcasters Assn. (DBA) held its last board of directors meeting and has voted to dissolve itself and merge with the NAB. And really, that meeting was followed by the first meeting of the NAB's Daytime Broadcaster Committee. Committee chairman Gary Capps urged all former DBA members to become active members of NAB.

THIS YEAR IT'S "Radio '85"—although it's still the joint NAB and NRBA Programming Conference, to be held Sept. 11-14 at the Loews Anatole, Dallas, as we told you earlier. Among the other developments for the upcoming conference is the revelation that the steering committee, after surveying nearly 100 PDs, found no indication of drug and plugola activities at the last convention on the part of indie promoters. However, according to a source, there will be "more discretion" given to who's invited to attend from the record industry.

MUTUAL NEWS has reorganized and expanded its staff. Among the additions is award-winning journalist Nelson Benton as White House correspondent. Esther Maser is named Senate correspondent, and Dan Scanlan will be covering the House of Representatives. In other Mutual News news, the network was once again chosen as the audio pool at the Presidential inauguration ceremonies—for the third time.

FAIR OR UNFAIR? That's the question the FCC will ask the public and broadcasters during hearings scheduled for Feb. 7-8 on its ongoing inquiry into the Fairness Doctrine and whether it should be abolished, which was launched last April. The meetings will be open. For information, call the FCC at (202) 632-7792.

THE FCC HAS nixed a proposal that would further advance minority ownership in broadcasting, saying it is "contrained by the Communications Act" from okaying the plan to authorize an automatic reversionary interest of minority buyer in a broadcast license in seller-financed transactions.

DON'T FORGET, PDs: The NRBA wants you to remember to respond to its third annual Radio Programming Survey. The results will help assess 1984's trends and where the various formats stand. Get 'em in by Jan. 31, NRBA asks.



Mutual Responsibility. Participants in Mutual Radio Network's simulcast of the 1984 Country Music Assn. Awards gather in Nashville to congratulate themselves. Standing from left are WHN New York program director Joel Rabe, production manager George Thomas, producer Keven Delany, executive producer Dick Carr, production assistant Prism Green, Lee Arnold, on-site technician Skip Woolwine and Mutual vice president, station relations, Ben Avery.

'Rockers 85' Meet

Confab Eyes State of Rock

LOS ANGELES The state of rock n'roll from radio to video will be the prime topic of discussion at "Rockers '85," a meeting scheduled for March 10-13 at the Sheraton Premere Hotel in Universal City.

Keynoting the confab will be radio's Scott Muni; representing the record industry point of view will be Richard Palmese. Muni, a longtime New York personality, currently serves as operations manager for WNEW-FM there, while Palmese is executive vice president of marketing for MCA Records. MCA has also been named official record company host.

Goodphone Communications president Mike Harrison, who has recently stepped down from his KMET programming position to return to his consultancy full-time, has been named director of the event, which is aimed at those involved in every facet of top 40 and CHR music.

"When I took over as PD at KMET 16 months ago, I told [GM Howard Bloom] I'd be leaving when the station was back on track," says Harrison. "The timing on this turned out to be great, because KMET is where it should be, and although I'll be staying on doing my weekend talk show and will continue to be involved, the time has come to get back to my business.

"'Rockers' is becoming so consuming that I really can't continue programming full-time. We're expecting this will become an annual event. Already the demand is there."

In addition to the scheduled sessions, the confab will include the first annual ARM (Academy of Rock Music) Awards ceremony; an exposition of the latest radio, video and music innovations; and a tie-in with the T.J. Martell bowling party, which will be held during the meet. Artist showcases, listing parties, concerts and hospitality suites are to be planned.

For further information, phone (818) 343-9952.

ARBITRON RATINGS

*Following are 12 plus, average quarter hour share, metro survey area, Monday-Sunday, 6 a.m. to midnight. * Indicates prior rating period was Spring 1984.*

Call	Format	Spring '84	Fall '84
ATLANTA			
WZGC	contemporary	9.2	10.5
WQXI-FM	contemporary	9.1	9.9
WPCH	easy listening	7.0	9.0
WVEE	urban	9.1	8.5
WSB-AM	MOR	6.8	7.2
WKHX	country	10.0	6.7
WKLS-FM	AOR	6.9	6.7
WWWM	AC	4.3	5.3
WSB-FM	AC	4.8	3.5
WYZE	oldies/AC	—	3.3
WSST	news/talk	2.9	3.2
WAOK	black	4.6	2.9
WYAY(WWLT)	AC	1.1	2.4
WIGO	black	3.1	2.0
WPLO	country	2.6	1.9
WCNN	news	2.3	1.3
WQXI-AM	oldies	1.2	1.2
WYZE	15	1.8	—

WXLI, 9, WJYA-FM, 9, WJYA-AM, 5, WGKA, 3, WKLS-AM, 3.

Call	Format	Spring '84	Fall '84
BALTIMORE			
WLIF	easy listening	8.8	9.7
WBAL	AC	8.0	8.2
WYST	AOR	6.9	8.0
WXYV	urban	5.3	6.2
WPOC	country	6.2	5.8
WWIN-FM	urban	2.9	4.9
WYST-AM-FM	AC	4.2	4.6
WBSB	contemporary	7.5	4.4
WMAR	contemporary	3.4	4.2
WQSR	news/talk	3.2	3.6
WCAO	country	4.1	3.6
WITH	nostalgia/ adult contemporary	4.3	3.3
WFBR	AC	6.4	3.2
WWIN-AM	black	2.6	3.0
WEBB	black	1.7	2.7
WBGR	gourmet rock	2.5	2.5
WQSR	contemporary	1.2	1.2
WHFS	6	1.1	—

WQRK 7

Call	Format	Spring '84	Fall '84
DALLAS			
KVIL-FM	AC	10.2	9.9
KRLD	news	7.1	8.8
WBAP	country	6.3	6.9
KXOA-FM	urban	7.1	6.7
KMEZ-FM	easy listening	5.9	6.3
KPLX	country	5.4	6.0
KEGL	AOR	4.3	5.2
KAFM	contemporary	5.9	4.5
KSCS	country	6.6	4.4
KTXQ	AOR	4.0	4.3
KMGC	AC	2.9	4.1
KOAI	easy listening	3.4	3.7
KZEW	AOR	4.5	2.9
KNOK	black	3.2	2.5
KTNS	contemporary	6	2.1
KRDX	oldies	1.7	1.7
KPBC	religion	1.5	1.6
KLUM	country	1.7	1.5
WRR	classical/jazz	1.4	1.5
KLUV	AC	2.1	1.4
KAAM	nostalgia	2.1	1.1
KESS	spanish	1.0	1.1
KVIL-AM	AC	9	1.1
KXOA-AM	urban	1.1	1.0

KF12, 8, KSSA 8, KMEZ 3.

Call	Format	Spring '84	Fall '84
DENVER/BOULDER			
KOSI	easy listening	9.5	9.7
KPKE	contemporary	7.9	7.2
KOA	news/talk	5.7	6.7
KOAQ	contemporary	5.0	6.0
KIMN	AC	5.2	5.9
KMJI	AC	5.0	4.9
KHOW-FM (KPPL-FM)	contemporary	3.3	4.7
KBCO	AOR	4.0	4.5
KAZY	AOR	4.2	4.4
KYGO	country	4.9	4.2
KBPI	AOR	4.4	4.1
KVOD	classical	2.5	3.9
KEZW	nostalgia	3.2	3.8
KNOW	AC	4.7	3.6
KLZ	country	4.0	3.6
KRKS	news	2.9	3.2
KRZN	oldies	2.0	2.5
KDKO	urban	2.4	1.8

Call	Format	Spring '84	Fall '84
KBHQ-FM	country	1.5	1.6
KDEN	news	1.6	1.4
KLTT	6	1.1	1.0
KPPL (KJJZ)	3	1.0	1.0

KTCL, 9, KRKS, 8, KBHQ-AM, 7, KAOK, 5, KLSZ (KLDR), 4, KREY-AM, 2

Call	Format	Spring '84	Fall '84
HOUSTON*			
KMIQ	urban	10.2	9.4
KKBQ-FM	contemporary	8.9	9.2
KIKK-FM	country	7.5	7.6
KQQK	easy listening	6.8	7.4
KLTR	AC	4.5	6.3
KSRR	AOR	5.5	5.3
KRBE	AC	4.1	4.8
KLOL	AOR	5.8	4.8
KQUE	nostalgia	4.6	4.5
KTRH	news/talk	4.3	4.4
KXAS	country	4.9	4.1
KPRC	news/talk	3.6	3.7
KBXX-FM	AC	4.6	2.7
KYOK	black	1.5	2.6
KLEF	classical	1.4	2.2
KILT	country	1.7	1.9
KXYZ	spanish	1.3	1.3
KGOL	religion	8	1.2
KLAT	spanish	1.5	1.1
KIKK-AM	country	1.3	1.0
KKBQ-AM	contemporary	1.6	1.0

KCOH, 8, KEYH, 7, KJOJ, 7, KLVL, 6, KMUZ, 6, KNCH, 5, KRBE, 4, KZHQ, 3,

Call	Format	Spring '84	Fall '84
KANSAS CITY			
WDAF	country	7.7	11.4
KCMO-AM	AC	8.0	7.7
KMBR	easy listening	9.7	7.5
KBEQ	contemporary	8.4	6.7
KLSI	AC	6.9	6.5
KUDL	AC	6.3	6.3
KFKF-FM	country	6.8	6.1
KYYS	AOR	5.9	5.8
KMBZ	news/talk	4.6	4.8
KPRS	black	4.7	4.2
WHB	AC	3.7	4.4
KCMO-FM	country	3.7	4.1
KZZC	contemporary	2.2	3.8
KCKN	nostalgia	4.2	3.7
KKCI	AOR	3.0	2.7
KPRT	religion	1.1	2.5
KCFX	AOR	1.5	1.3
KCAT	urban	1.1	1.2

KXTR 9, KBEA 1, KFAF-AM 1

Call	Format	Spring '84	Fall '84
MIAMI			
WHYI	contemporary	8.4	9.4
WLYF	easy listening	7.6	7.8
WINZ-FM	contemporary	7.5	6.7
WMJF	AC	3.1	5.6
WEDR	urban	3.4	4.9
WQBA-AM	Spanish	7.2	4.8
WIOD	AC	3.0	4.0
WSNE	AOR	3.0	3.7
WAMR-FM	Spanish	2.7	3.7
WNWS	news	3.0	3.7
WAXY	AC	3.7	3.5
WAIA	AC	3.2	3.2
WINZ-AM	news	3.6	3.2
WOCN	Spanish	1.9	3.1
WHNC	religion	2.1	2.9
WKQS	country	2.8	2.5
WLRN	AC	3.7	2.5
WTMI	classical	2.7	2.2
WQBA-FM	Spanish	2.7	2.1
WAZI	AC	2.2	1.9
WCKO	AOR	1.7	1.8
WSUA	Spanish	1.4	1.6
WLQY	nostalgia	2.3	1.5
WKAT	nostalgia	1.9	1.3
WHSD	black	9	1.3
WCMQ-AM	Spanish	1.5	1.2
WGBS	news	1.3	1.2
WQAM	country	1.6	1.2
WMGM	religion	6	1.1

Call	Format	Spring '84	Fall '84
MILWAUKEE/RACINE			
WTMJ	MOR	14.7	12.0
WEZW	easy listening	8.1	9.2
WQFM	AOR	7.2	8.6
WOKY	MOR	6.1	6.8
WWIL	country	4.8	5.9
WKTI	contemporary	7.0	5.7
WLUM	urban	5.5	5.3
WMYX	AC	5.1	5.1
WISN	contemporary	4.9	3.8
WBCS-FM	country	4.6	3.6
WMGF	AC	2.7	3.2
WEMP	oldies	2.9	2.6
WFMR	classical	1.8	2.6
WNOV	urban	3.1	2.5
WZUU	contemporary	3.1	2.4
WRKR-FM	contemporary	1.0	1.6
WAWA	—	.8	1.2
WBTT	contemporary	1.4	1.1
WBCS-FM	country	.4	1.0

WRJN 7, WBKV-AM 6, WBKV-FM 5, WLIZ 5, WYLD 4

Call	Format	Spring '84	Fall '84
PHOENIX			
KTAR	news	9.2	10.4
KQYT	easy listening	8.0	8.0
KHLT	AC	5.5	5.9
KMEO-FM	easy listening	5.9	5.8
KEDA-FM	contemporary	4.5	5.3
KOY	AC	4.6	4.6
KLZI	AC	3.2	4.2
KDKB	AOR	7.4	4.1
KDOL-FM	AC	4.9	3.8
KHEP-FM	classical	2.3	2.8
KLFF	nostalgia	2.9	2.6
KUKQ	urban	2.6	2.6
KSTM	AOR	2.0	2.2
KVVA	Spanish	1.4	1.9
KJJJ-FM	country	2.0	1.8
KWIX-AM	country	1.1	1.5
KPNX	Spanish	.8	1.3
KFLR	—	.9	1.2
KDOL-AM	AC	1.1	1.1
KDPA	AC	.7	1.1

KJJJ-AM 9, KMEO-AM 8, KRDS 8, KZZP-AM 6, KMLE 6, KMZR 4

Call	Format	Spring '84	Fall '84
PITTSBURGH			
KDKA	news/talk	15.5	14.9
WLTJ	easy listening	4.5	9.7
WDSY	contemporary	7.4	8.8
WDVE	AOR	7.9	7.9
WWTR	country	6.1	5.5
WTAE	AC	4.7	5.3

Call	Format	Spring '84	Fall '84
WWSW	AC	5.7	4.5
WAMO-FM	black	5.5	4.0
WTKN	talk	3.4	3.9
WJAS	nostalgia	4.1	3.6
WDSY	country	3.2	3.4
WHYW	AC	4.7	3.3
WPNT	easy listening	4.5	2.3
WJOY	AC	2.8	2.1
WYDD	contemporary	2.2	1.8
WEEP	country	1.8	1.4
WNSF	—	1.2	1.0

WIXZ 9, WELA 6, WAMO-AM 5, WASP 4

Call	Format	Spring '84	Fall '84
SEATTLE			
KIRO	news/talk	7.6	10.7
KOMO	MOR	6.5	8.5
KUBE	contemporary	6.5	7.6
KSRO	easy listening	6.2	6.6
KISW	AOR	4.7	5.4
KJR-AM	nostalgia	4.6	4.6
KSEA	easy listening	4.8	4.5
KLSY	AC	4.2	4.4
KPLZ	contemporary	4.7	4.4
KNEQ	contemporary	3.9	3.3
KVI	MOR	3.4	3.2
KING-FM	classical	2.9	3.1
KAMP-FM	country	3.0	3.1
KJR	AC	3.3	3.0
KRPM	country	3.3	2.6
KZOK	AOR	3.2	2.5
KEZX	AC	3.2	2.2
KCMS	religion	2.4	2.1
KING-AM	news	1.5	1.9
KAFX	urban	1.6	1.8
KISS-FM	AC	2.1	1.3
KAMI	AC	1.0	1.2
KAMP5-AM	country	2.2	1.2
KCIS	—	.6	1.0

KJET 8, KTAC 7, KWYZ 6, KNIT 5, KJZZ 5

Call	Format	Spring '84	Fall '84
TAMPA/ST. PETERSBURG			
WWBA	easy listening	13.5	13.3
WRBQ-FM	contemporary	11.2	11.2
WMGG	contemporary	3.7	3.5
WPLP	talk	2.9	3.5
WTLA-FM	AC	2.5	2.3
WDUV	—	1.6	2.1
WGUL-FM	—	1.8	2.1
WAKE	AC	2.2	1.4
WGUL-AM	—	1.2	1.4
WRQB-AM	contemporary	1.7	1.2
WRBQ	black	1.2	1.1
WLFW 9, WXCR 7, WTAN 5, WCBF 4, WPLA 3			

Call	Format	Spring '84	Fall '84
WASHINGTON D.C.			
WMAL	MOR	6.6	9.7
WGAY	easy listening	8.5	8.2
WRQX	urban	8.2	7.3
WHUR	black	7.1	6.4
WWDC-FM	AOR	5.3	5.8
WRQX	contemporary	5.6	5.3
WLTT	AC	4.7	4.6
WAVA	contemporary	4.1	4.4
WMZQ-FM	country	4.1	4.3
WPGC-FM	AC	4.1	3.9
WTOP	news	4.1	3.2
WASH	contemporary	2.6	2.8
WDIY	urban	3.7	2.8
WGMS-FM	classical	1.7	2.8
WPKX-FM	country	2.8	2.8
WXTR-FM	oldies	2.4	2.1
WEZR	AC	1.8	1.6
WWFS	progressive	1.2	1.6
WWDC	talk	1.2	1.4
WOL	black	1.2	1.2
WYCB	religious	1.9	1.1
WTKS	easy listening	.8	1.0
WWDC	nostalgia	.9	1.0

WNTR 8, WFRE 6, WGMS 5, WPGC-FM 5, WUST 4, WIYY 4, WMZQ-AM 3, WPGC-AM 2

HOLD THE PHONE!

Dial 800-223-7524 toll free to place an ad in **ACTION-MART**, Billboard's classified advertising section. For quick results, call Jeff Serrette today (NY residents dial 212 764-7388)

'Southern Gold' Mastermind

Crockett's Oldies Have Emotional Appeal

RALEIGH. If an oldies show is going to last, contends Larry Crockett—the host, writer, director and entire production team for Raleigh-based Capitol Radio Network's "Southern Gold"—it's got to have emotional appeal. "People listen to oldies for the record they haven't heard in 15 years that brings back a flood of memories," he says. "But most oldies you hear on the radio don't do that anymore. Some of them you hear so often you'd believe they were currents."

The problem with the lesser played oldies is deeper than listener recall, Crockett says. The real issue faced by producers of nationally syndicated oldies show is regional bias.

"The records that were popular here in the Carolinas in the '60s are not necessarily the same songs people were buying in Cedar Rapids," he notes. "In the late '60s, for instance, during the protest era, the hippie lifestyle was not as big here. On most radio stations here, if a top 40 PD had a choice of adding the new Cream or going four deep into the Marvelettes, Motown would always win out."

Punctuating that point is the regional craze of beach music, which started as far back as the late '40s. "People would spend their vacations at the beach—especially Myrtle Beach," says Crockett. "The memories associated with that week off from work, or school, were always very pleasant. The music was different. All the jukeboxes were loaded with rhythm & blues songs which you couldn't hear on the radio except like Raleigh or Charlotte."

So the vacationers would return home taking their memories and music with them, "and when they'd call the local radio station to request those songs they'd say, 'I want to hear that music we heard at the beach,' which became 'beach music.'"

Through the years, the trend has remained. Carolinians still flock to the shore, and beach music continues to be the most requested music. Crockett is interested in doing a regional oldies show," says Crockett. "I was doing mobile discos in the mid '70s, and a good percentage of the requests focused on black oldies and beach music."

The first thing Crockett discovered was that the material was hard to find. "I had a great record collection—that's how I got my first job in radio. I was hired as a weekender, but my record collection was as big a draw as I was. But when I started looking to fill in the holes with 'beach music,' I discovered it was all out of print."

Delaying the syndicated radio idea to produce "Ocean Drive, Vols. I, II, III" and a television compilation of the same name, still advertised on MTV, Crockett first hit the airwaves in syndicated form with "Rhythm Tracks," a three-hour weekly show targeted to the music tastes of the Carolinian, including several artist interviews.

"Have you ever tried to find Wilson Pickett's hits? Couldn't find them on a greatest hits album. Couldn't find them on a single. Couldn't find them on a boxed set. Couldn't find them on a group.

(Continued on page 23)

Billboard HOT 100 SINGLES RADIO ACTION

A weekly national and regional overview of the most added records in the Top radio stations currently reporting to the Hot 100 Singles chart

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NATIONAL

174 REPORTERS

	NEW ADDS	TOTAL ON
JOURNEY ONLY THE YOUNG COLUMBIA	93	93
JULIAN LENNON TOO LATE FOR GOODBYES ATLANTIC	92	92
SURVIVOR HIGH ON YOU SCOTTI BROS.	48	48
BILLY JOEL KEEPIN' THE FAITH COLUMBIA	56	56
FRANKIE GOES TO HOLLYWOOD RELAX ZTT/ISLAND	88	88



REGION 1

CT,MA,ME,NH,State RI,VT

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

LITTLE RIVER BAND
PLAYING TO WIN

WGUY Bangor, ME
WIGY Bath, ME
WNTT Boston, MA
WXKS-FM (KISS) Boston, MA
WBEN-FM Buffalo, NY
WKBW Buffalo, NY
WNYS Buffalo, NY
WERZ Exeter, NH
WTIC-FM Hartford, CT
WFEA Manchester, NH
WKCI (KC-101) New Haven, CT
WJBQ Portland, ME
WSPK Poughkeepsie, NY
WPRO-FM Providence, RI
WMJQ Rochester, NY
WPXY Rochester, NY
WGFM Schenectady, NY
WFLY Troy/Albany, NY
WRCK Utica/Rome, NY

REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

SURVIVOR
HIGH ON YOU

WFBG Altoona, PA
WJLK-FM Asbury Park, NJ
WBSB (B-104) Baltimore, MD
WMAR-FM Baltimore, MD
WVSR Charleston, WV
WZYQ (Z-104) Frederick, MD
WKEE Huntington, WV
WBLI Long Island, NY
WNTZ (Z-100) New York, NY
WKTU New York, NY
WPLJ New York, NY
WKHI Ocean City, MD
WCAU-FM Philadelphia, PA
WUSL Philadelphia, PA
WBZZ (B-94) Pittsburgh, PA
WNTX Pittsburgh, PA
WPST Trenton, NJ
WASH Washington, DC
WAVA Washington, DC
WRQX (Q-107) Washington, DC
WQMP-FM Wheeling, WV
WILK Wilkes-Barre, PA
WKRZ Wilkes-Barre, PA
WQXA (Q-106) York, PA
WYCR York, PA

REGION 3

FL,GA,NC,SC,East TN,VA

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

BILLY JOEL
KEEPIN' THE FAITH

WISE Asheville, NC
WQXI-FM (94-Q) Atlanta, GA
WVEE (V-103) Atlanta, GA
WZGC (Z-93) Atlanta GA
WBBQ-FM Augusta, GA
WSSX Charleston, SC
WBCY Charlotte, NC
WCKS (CK-101) Cocoa Beach, FL
WNOR-FM Columbia, SC
WNFI (I-100) Daytona Beach, FL
WDCG (G-105) Durham/Raleigh, NC
WFLB Fayetteville, NC
WRQK Greensboro, NC
WANS Greenville, SC
WOKI Knoxville, TN
WNYI (Y-100) Miami, FL
WHNZ-FM (I-95) Miami, FL
WWKZQ-FM Myrtle Beach, SC
WNVZ Norfolk, VA
WBJW Orlando, FL
WRVQ (Q-94) Richmond, VA
WXLK (K-92) Roanoke, VA
WAEV Savannah, GA
WZAT (Z-102) Savannah, GA
WRBQ (Q-105) Tampa, FL
WSEZ Winston Salem, NC

REGION 4

IL,IN,KY,MI,OH,WI

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

SURVIVOR
HIGH ON YOU

WKOO Akron, OH
WBWB Bloomington, IN
WCIL-FM Carbondale, IL
WBBM-FM (B-96) Chicago, IL
WGCI-FM Chicago, IL
WLS-AM/FM Chicago, IL
WKRQ (Q-102) Cincinnati, OH
WOMT Cleveland, OH
WGCL Cleveland, OH
WNCI-FM Columbus, OH
WXGT-FM (92X) Columbus, OH
WCZY Detroit, MI
WDRQ Detroit, MI
WHYT Detroit, MI
WNAP Indianapolis, IN
WZPL Indianapolis, IN
WVIC Lansing, MI
WZEE Madison, WI
WKTI Milwaukee, WI
WZUU Milwaukee, WI
WKZW (KZ-93) Peoria, IL
WRKR Racine, WI
WZOK Rockford, IL
WSPT Stevens Point, WI

REGION 5

IA,KS,MN,MO,NE,ND,OK,SD

JOURNEY
ONLY THE YOUNG

SURVIVOR
HIGH ON YOU

JULIAN LENNON
TOO LATE FOR GOODBYES

KFYR Bismarck, ND
KFMZ Columbia MO
KIIK Davenport, IA
KMQK Des Moines, IA
WEBC Duluth MN
KQWB Fargo, ND
KKXL-FM Grand Forks, ND
KRNA Iowa City, IA
KDEQ (Q 104) Kansas City, MO
KQWB-AM Minneapolis, MN
KQWB-FM Minneapolis, MN
WLOL Minneapolis, MN
KJYO (KJ 103) Oklahoma City, OK
KQKQ Omaha, NE
KKLS-FM Rapid City, SD
KKRC Sioux Falls, SD
KHTR St Louis, MO
KQVV Topeka, KS
KAYI Tulsa, OK
KRAV Tulsa, OK
KFMW Waterloo, IA
KEYN-FM Wichita, KS

REGION 6

AL,AR,LA,MS,West TN,TX

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

ERIC CARMEN
I WANNA HEAR IT FROM YOUR LIPS

KNFI Austin, TX
WFMF Baton Rouge, LA
WQIO Biloxi, MS
WKXX (KXX-106) Birmingham, AL
KITE Corpus Christi, TX
KAFM Dallas, TX
KAMZ El Paso, TX
KSET El Paso, TX
KISR Fort Smith, AR
WQEN (Q-104) Gadsdan, AL
KILE Galvaston, TX
KRBQ (93-FM) Houston, TX
WTYX Jackson MS
KAYK Little Rock, AR
KBFM Mcallen-Brownsv, TX
WMC-FM (FM-100) Memphis, TN
WJDQ (Q-101) Meridian, MS
WABB-FM Mobile, AL
WNNY-FM Montgomery, AL
WWKX (KX 104) Nashville, TN
WEZB (B-97) New Orleans, LA
WTIX New Orleans, LA
KITY San Antonio, TX
KTFM San Antonio, TX

REGION 7

AZ,Southern CA,ID,MI,Southern NV,NM,UT

JOURNEY
ONLY THE YOUNG

JULIAN LENNON
TOO LATE FOR GOODBYES

SURVIVOR
HIGH ON YOU

KKXX Bakarsfield, CA
KIMN Denver, CO
KQAQ (Q-103) Denver, CO
KPKE Denver, CO
KLUC Las Vegas, NV
KIIS Los Angeles, CA
KKHR Los Angeles, CA
KOPA Phoenix, AZ
KZZP Phoenix, AZ
KFMY Provo, UT
KOZA Pueblo, CO
KRSP Salt Lake City, UT
KSDO-FM(KS 103) San Diago, CA
XTRA San Diago, CA
KIST Santa Barbara CA
KHYT Tucson, AZ
KRQQ Tucson, AZ
KTKT Tucson, AZ

REGION 8

AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

JULIAN LENNON
TOO LATE FOR GOODBYES

JOURNEY
ONLY THE YOUNG

FRANKIE GOES TO HOLLYWOOD
RELAX

KYYA Billings, MT
KBBK Boise, ID
KTRS Casper, WY
KMGX Fresno, CA
KYNO-FM Fresno, CA
KGHO Hoquiam, WA
KOZE Lewiston, ID
KNDP Modesto, CA
KOSO Modesto, CA
KIOQ Monterey, CA
KMJK Portland, OR
KSFM Sacramento, CA
KWOD Sacramento, CA
KSKO Salem, OR
KITS San Francisco, CA
KWSS San Jose, CA
KSLY San Luis Obispo, CA
KPLZ Seattle, WA
KUBE Seattle, WA
KNBQ Tacoma, WA

Billboard

HOT 100 SINGLES RETAIL ACTION

A weekly compilation of "breakout" i.e., singles with initial movement indicative of significant future sales potential, but not yet on the top 20 lists of the retailers and one-stops currently reporting to the Hot 100 Singles chart

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NATIONAL
150 REPORTERS

		NUMBER REPORTING
BRONSKI BEAT	SMALL TOWN BOY MCA	25
DAVID LEE ROTH	CALIFORNIA GIRLS WARNER BROS.	25
DEEP PURPLE	KNOCKING AT YOUR BACK DOOR MERCURY	16
AUTOGRAPH	TURN UP THE RADIO RCA	16
TINA TURNER	PRIVATE DANCER CAPITOL	13

REGION 1
CT,MA,ME,NY,State,RI,VT

DAVID LEE ROTH
CALIFORNIA GIRLS

DEEP PURPLE
KNOCKING AT YOUR BACK DOOR

ALPHAVILLE
BIG IN JAPAN

Bee Gee Dist. Latham, NY
Buffalo Enterprises 1-Stop Buffalo, NY
Cambridge 1-Stop Framingham, MA
Cavages Dewitt, NY
Central Record & Tape S.Windsor, CT
Cuther's New Haven, CT
Dicks One Stop Dedham, MA
Discount Records Cambridge, MA
Easy Records 1-Stop N.Quincy, MA
Everett Music Everett, MA
Good Vibrations Boston, MA
House of Guitars Rochester, NY
Music Suppliers One-Stop Needham, MA
Northeast 1-Stop Troy, NY
Peters 1-Stop Norwood, MA
Record Giant Utica, NY
Record Theater Buffalo, NY
Rhody's Warwick, RI
Trans-World 1-Stop Lisham, NY

REGION 2
DE,D.C.,MD,NJ,NY,Metro PA,WV

DAVID LEE ROTH
CALIFORNIA GIRLS

JOHN PARR
NAUGHTY NAUGHTY

BRONSKI BEAT
SMALL TOWN BOY

A-1 One Stop New York, NY
All-Service One-Stop Union, NJ
Alpha Rack New York, NY
Benel Dist. Bronx, NY
C&M 1-Stop Hyattsville, MD
Eastern One-Stop Philadelphia, PA
Elroy Enterprises Roslyn, NY
Gallery of Sound Wilkes-Barre, PA
Harmony Music Bronx, NY
J&R Music World New York, NY
JEK Enterprises Baltimore, MD
Kemp Mill Bettsville, MD
Mobile One-Stop Pittsburgh, PA
Music Factory Brooklyn, NY
Musical Sales 1-Stop Baltimore, MD
Musicden Edison, NJ
National Record Mart Pittsburgh, PA
Oasis Bethel Park, PA
Oasis Pittsburgh, PA
Peaches Rockville, MD
Record & Tape Ltd. Washington, DC
Record Bar Morgantown, WV
Richmond Bros. 1-Stop Pennsauken, NJ
Sam Goody Masapequa Masapequa, NY
Sam Goody Baltimore, MD
Sessona Four Records Hyattsville, MD
Shulman Rec. Co. Cinnaminson, NJ
Tape King One Stop Hillside, NJ
The Wiz Brooklyn, NY
Tower New York, NY
Universal One-Stop Philadelphia, PA
Waxie Maxie Washington, DC
Wee Three Philadelphia, PA
Wm 1-Stop Long Island City, NY

REGION 3
FL,GA,NC,SC,East TN,VA

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

DAVID LEE ROTH
CALIFORNIA GIRLS

BRONSKI BEAT
SMALL TOWN BOY

Album Den Richmond, VA
Bibb One Stop Charlotte, NC
Camelot Atlanta, GA
Camelot Daytona Beach, FL
Camelot Winston-Salem, NC
Coconuts Atlanta, GA
Coconuts Jacksonville, FL
Grapevine Records Charlotte, NC
Jerry Bassin's 1-Stop N.Miami Beach, FL
Nova Records 1-Stop Norcross, GA
One Stop Atlanta, GA
Oz Records Stone Mountain, GA
Peaches Cieswater, FL
Peaches Greensboro, NC
Peaches Richmond, VA
Peaches Ft. Lauderdale, FL
Q Records Miami, FL
RPM Associates Fairfax, VA
Record Bar Savannah, GA
Record Bar Durham, NC
Sounds Familiar Columbia, SC
Specs Miami, FL
Starship Records Savannah, GA
Tara Records 1-Stop Atlanta, GA
Tidawater One-Stop Norfolk, VA
Tracks Records Norfolk, VA

REGION 4
IL,IN,KY,MI,OH,WI

DAVID LEE ROTH
CALIFORNIA GIRLS

BRONSKI BEAT
SMALL TOWN BOY

TINA TURNER
PRIVATE DANCER

Ambat One-Stop/Record Theater Cincinnati, OH
Angot 1-Stop Detroit, MI
Buzzard's Nest Columbus, OH
Cameloi N. Canton, OH
Centro Columbus, OH
Figiola Records Arlington Heights, IL
Gemini One Stop Cleveland, OH
Laury's Records Des Plains, IL
Mainstream Records Milwaukee, WI
Martin & Snyder Dearborn, MI
Music Peddlers One Stop Troy, MI
Musicland Norridge, IL
Northern Record 1-Stop Cleveland, OH
Oranges Chicago, IL
Peaches Cincinnati, OH
Radio Doctors Milwaukee, WI
Rapid Sales Madison, WI
Record City Skokia, IL
Record Works Belleville Park, IL
Rose Records Chicago, IL
Scott's 1-Stop Indianapolis, IN
Sound Video One Stop Niles, IL
The Record Store Chicago, IL
Vinyl Vendors Kalamazoo, MI
Wax Works Owensboro, KY

REGION 5
IA,KS,MN,MO,NE,ND,OK,SD

BRONSKI BEAT
SMALL TOWN BOY

SADE
HANG ON TO YOUR LOVE

JOHN FOGERTY
THE OLD MAN DOWN THE ROAD

Brown Bros. One-Stop Minneapolis, MN
CML One Stop St. Louis, MO
Camelot Wichita, KS
Dart One-Stop Minneapolis, MN
Great American Music Minneapolis, MN
Hastings Lawton, OK
Music Vision St. Ann, MO
Musicland Minneapolis, MN
Musicland St. Louis, MO
Musicland Minneapolis, MN
Record Bar Cedar Rapids, IA
Record Bar Norman, OK
Streetside Records St. Louis, MO
The Record Shop Edina, MN

REGION 6
AL,ARTLA,MS,Rest TN,TX

AUTOGRAPH
TURN UP THE RADIO

SHEENA EASTON
SUGAR WALLS

GLENN FREY
THE HEAT IS ON

Camelot N.Richland Hills, TX
Camelot Little Rock, AR
Camelot Plano, TX
Central-South One-Stop Nashville, TN
Disc Records El Paso, TX
Discount Records Nashville, TN
H.W. Daily Houston, TX
Hastings Arlington, TX
Hastings Austin, TX
Hastings Houston, TX
Hastings San Antonio, TX
Hastings Tyler, TX
Melody Shop Dallas, TX
Music City One-Stop Nashville, TN
Musicland Birmingham, AL
Peaches Memphis, TN
Poplar Tunes Memphis, TN
Star Records El Paso, TX
Sunbelt Music 1-Stop Dallas, TX
Texas Tapes & Records Houston, TX
Western Merch. One Stop Houston, TX
Wherehouse Records Mesquite, TX

REGION 7
AZ,Southern CA,CO,HI,Southern NV,NM,UT

TINA TURNER
PRIVATE DANCER

DEEP PURPLE
KNOCKING AT YOUR BACK DOOR

AUTOGRAPH
TURN UP THE RADIO

Abbey Road One Stop Santa Ana, CA
Alta One-Stop/West. Merch. Salt Lake City, UT
Associated One-Stop Phoenix, AZ
Canterbury's Pasadena, CA
Circles Records Phoenix, AZ
Dan-Jay Denver, CO
Licorice Pizza Glendale, CA
Licorice Pizza San Diego, CA
Lovell's Whittier, CA
Middle Earth Downey, CA
Music Box Fullerton, CA
Musicland Murray, UT
Odyssey Records Las Vegas, NV
Peer Records Anaheim, CA
Record Bar Colorado Springs, CO
Record Bar Salt Lake City, UT
Record Retreat Los Angeles, CA
Show Industries Los Angeles, CA
Sound Barrier Tucson, AZ
Tower Anaheim, CA
Tower Las Vegas, NV
Tower Los Angeles, CA
Tower El Cajon, CA
Tower Panorama City, CA
Tower San Diego, CA
Tower San Diego, CA
Tower Sherman Oaks, CA
Tower Tempe, AZ
Tower Records West Covina, CA
Wherehouse Mission Valley, CA
Wherehouse Entertainment Gardena, CA

REGION 8
AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

BRONSKI BEAT
SMALL TOWN BOY

DAVID LEE ROTH
CALIFORNIA GIRLS

SHEENA EASTON
SUGAR WALLS

Budget Boise, ID
Budget Cheyenne, WY
Dan-Jay One Stop Tolhelo, WA
Elk's Record & Tape Spokane, WA
Eucalyptus Records Napa, CA
Leopold's Berkeley, CA
Music People's 1-Stop Oakland, CA
Musicland Billings, MT
Musicland San Jose, CA
Peaches Seattle, WA
Rainbow One-Stop San Francisco, CA
Sea-Port 1-Stop Portland, OR
Tower Campbell, CA
Tower Concord, CA
Tower Sacramento, CA
Tower Portland, OR
Tower San Francisco, CA
Tower Seattle, WA
Westgate Records Boise, ID;.

VOX JOX

(Continued from page 15)

REMEMBER **BOB DUNPHY**, who exited his PD post at Cleveland's WZZP turned WLTF last year? Well, Dunphy, who was previously associated with Greater Media, is back in action in the Big Apple. This go-round he's PD of Bonneville's easy listening WREM, where air personality **Chris Edwards** is upped to the newly created operations manager post.

Did someone say Big Apple? Since we're on the subject, it's good to note that one of our perennial faves, **Gerry Cagle**, is still as crazy as ever, and the next time his able assistant **Lanette Abraham** decides to work for him, it's a sure bet she'll ask for a job description. As it stands now, the WAPP operations director is about to sell her into white slavery. Actually, the produced promos are running in conjunction with David Lee Roth's "California Girls" (which describes Lanette, who hails from the Bay Area, having previously worked with Cagle at KFRC), but the prize is "a night out on the town with an authentic California Girl." Seems Lannie will be accompanying an unknown winner to Manhattan's Palm Restaurant in a restored Mustang convertible.

When he isn't playing matchmaker, Cagle is busy hiring personnel, including morning man **R.J. Harris** (he used to program Milwaukee's WISN and WBTT, the former WLPX, among other noted achievements) and former KFRC zany lady **June Dornacker**. Former morning man **Perry Stone**, meanwhile, got so used to tv while guesting on the ABC-TV soap "One Life To Live" that he's decided to stand in front of the camera more often, heading north to Boston where he'll serve in the video lineup for independent music channel 66. Perry's the first of several VJs to be hired at the **Rick Sklar**-consulted full-time UHF facility.

Also leaving New York for Beantown is Z100 afternooner **Mark Sebastian**, who takes up that shift on CBS's WHTT there. Filling that coveted slot at the Malrite outlet is former APPer **Ted Cannarozzi**, which we undoubtedly misspelled, but that's why he's in radio and not writing a lot.

Staying with Doubleday a moment, **Dave Anthony** has filled his KDWB Minneapolis afternoon opening with KWSS San Jose personality **Craig Hunt**.

MEANWHILE, AT KATZ, **Dick Ferguson** has bought his Birmingham FM property an AM mate in the form of WSGN-AM, which **Gary Edens** has spun off for $850,000 (WSGN-FM stays put). As you'd expect, it will become WZZK-AM, and like its soon-to-be-FM counterpart, it will feature country as the main attraction.

Remember **Eric Tracy**, the KMPC Los Angeles personality who briefly did nine of the RKO overnight programs? Well, these days he's been filling in on the KABC L.A. Talkradio lineup and now gets an official talk there promotion/production coordinator

Official call letters come to Boston's WHUE-FM, where First Media has still not appointed a PD. Those new calls are WKKT, which we surmise will be known as "The Cat," since GM **Mark Schwartz** saw that phrase in action during his Oklahoma City tenure.

Playa del Rey consultant **Al Peterson** adds another to his fold: AOR-formatted WAPL in Appleton, Wis., of course. **Rick Sklar** meanwhile adds a couple of Miami outlets and Greenwich's WPUT to The Miami Project. Here's a clue. The AM is the station WABC hired **Cousin Brucie** from in the early '60s. We'll have the answer after these important promotions.

Dave McDonald is upped to VP/GM at Duffy's KCNR-AM-FM Portland. He had been GSM. Upped to GSM at ABC's KLOS Los Angeles is **Kevin McCarthy**. He replaces **Simon T.** . . . WUBE/WMLX Cincinnati's **Terry Dean** joins Group W as GSM at KYW Philadelphia.

The Miami station Rick Sklar's consulting? WINZ-AM-FM. WINZ-FM, by the way, is the original WAEZ, which back in its easy listening days (long before today's 1-95 incarnation, and even before its brief tenure as WOCN-FM) stood for owner Arthur E. Zucker. All that is to tell you that the WAEZ calls, which have headed to an easy listening station in Akron for several years now, once again fade into the past as the Ohio outlet announces a switch to AOR. Yes, someone is switching *to* AOR. The new calls of the Group One station are WONE-FM—not to be confused with WONE-AM, the country outlet also owned by Group One in Dayton, where WTUE-FM also programs AOR.

We ran out of room before we got to tell you about a few other switches as well last week. If you haven't heard, KXXY-AM is off the Oklahoma City AM dial. There were too many country stations there anyway, and so it is that KXXY-FM continues merrily and successfully along in that format as the AM branches off in a news/talk approach under the direction of news director **Daryl Myers** and VP/GM **Jim Tillery**. And guess what? The KCNN call letters (remember, they were in San Diego for 10 minutes or so) are back in action, as the AM at 1340 is both a CBS Radio and CNN Radio affiliate. The kickoff date was Jan. 15, just in time to provide Ok City with exclusive radio coverage of the Super Bowl.

Also slipping into the past, as expected, is Seattle's KJZZ. Now simulcasting the Classy AC fare heard on KLSY-FM, the AM station at 1540 packed up matching call letters as well. As for jazz, music director **Carol Handley** has big plans and still needs big radio support. You can continue mailing her product at 5800 15th Ave. NE, #2, Seattle, Wash. 98105.

Now that **Chris William** is ensconced at Charlotte's WRQQ, the new PD at Myrtle Beach's WKZQ-FM air personality **Marv Clark**, Back in Charlotte, **Randy Kabrich** adds WNYZ-Norfolk personality **Bill Kachur** to the WRQQ lineup, where he'll do 10 p.m. to 2 a.m.

Miami management mainstay **Jim Butler** moves from his GM post at Ft. Lauderdale's WWJF to the same position for crosstown WCKO now that the sale to Seconnix is complete

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YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES-10 Years Ago

1. **Please Mr. Postman, Carpenters**, A&M
2. **Laughter In The Rain, Neil Sedaka**, MCA
3. **Mendy, Berry Manilow**, ARI
4. **Fire, Ohio Players**, MERCURY
5. **Boogie On Reggae Woman, Stevie Wonder**, TAMLA
6. **You're No Good, Linda Ronstadt**, CAPITOL
7. **One Man Women/One Woman Man, Paul Anka with Odia Coates**, UNITED ARTISTS
8. **Morning Side Of The Mountain, Donny & Marie Osmond**, MCA
9. **Never Can Say Goodbye, Gloria Gaynor**, MGM
10. **Pick Up The Pieces, Average White Band**, ATLANTIC

POP SINGLES-20 Years Ago

1. **Downtown, Petula Clark**, WARNER BROS.
2. **You've Lost That Lovin' Feelin', Righteous Bros.**, PHILLES
3. **Love Potion Number Nine, Searchers**, KAPP
4. **I Feel Fine, Beatles**, CAPITOL
5. **Come See About Me, Supremes**, MOTOWN
6. **The Name Game, Shirley Ellis**, CAMEO
7. **Mr. Lonely, Bobby Vinton**, EPIC
8. **The Jerk, Larks**, PARROT
9. **How Sweet It Is (To Be Loved By You), Marvin Gaye**, TAMLA
10. **Keep Searchin', Del Shannon**, AMY

TOP ALBUMS-10 Years Ago

1. **Elton John Greatest Hits**, MCA
2. **Fire, Ohio Players**, MERCURY
3. **Miles Of Aisles, John Mitchell**, ATLANTIC
4. **Dark Horse, George Harrison**, APPLE
5. **Heart Like A Wheel, Linda Ronstadt**, CAPITOL
6. **Releyer, Yes**, ATLANTIC
7. **Back Home Again, John Denver**, RCA
8. **Average White Band**, ATLANTIC
9. **War Child, Jethro Tull**, CHRYSALIS
10. **Goodnight Vienna, Ringo Starr**, APPLE

TOP ALBUMS-20 Years Ago

1. **Beatles '65**, CAPITOL
2. **Where Did Our Love Go, Supremes**, MOTOWN
3. **Mary Poppins Soundtrack**, VISTA
4. **The Beach Boys Concert**, CAPITOL
5. **A Hard Day's Night, Beatles**, UNITED ARTISTS
6. **My Fair Lady Soundtrack**, COLUMBIA
7. **The Beetles' Story**, CAPITOL
8. **Roustabout, Elvis Presley**, RCA VICTOR
9. **People, Barbra Streisand**, COLUMBIA
10. **The Rolling Stones 12 X 5**, LONDON

COUNTRY SINGLES-10 Years Ago

1. **(I'd'Be) A Legend In My Time, Ronnie Milsap**, RCA
2. **City Lights, Mickey Gilley**, PLAYBOY
3. **My Woman's Man, Freddie Hart**, CAPITOL
4. **Then Who Am I, Charley Pride**, RCA
5. **It's Time To Pay The Fiddler, Cal Smith**, MCA
6. **Kentucky Gambler, Merle Haggard**, CAPITOL
7. **It Was Always So Easy (To Find An Unhappy Woman), Moe Bandy**, GRC
8. **Ruby, Baby, Billy Crash Craddock**, ABC
9. **Wrong Road Again, Crystal Gayle**, UNITED ARTISTS
10. **Devil In The Bottle, T G Sheppard**, WARNER BROS.

SOUL SINGLES—10 Years Ago

1. **Fire, Ohio Players**, MERCURY
2. **You're The First, The Last, My Everything, Barry White**, 20TH CENTURY
3. **I Wouldn't Treat A Dog (The Way You Treat Me), Bobby Blue Band**, MCA
4. **I Belong To You, Love Unlimited**, 20TH CENTURY
5. **From His Woman To You, Barbara Mason**, BUDDAH
6. **Happy People, Temptations**, GORDY
7. **Don't Take Your Love From Me, Manhattans**, COLUMBIA
8. **One Tear, Eddie Kendricks**, TAMLA
9. **Let Me Start Loving, Lamont Dozier**, ABC
10. **Pick Up The Pieces, Average White Band**, ATLANTIC

'SOUTHERN GOLD'

Continued from page 17)

"Of course we also had Martha Reeves and several national names. It was perhaps the best written show that's ever been done—and I can say that because I didn't write it—and the music quality was phenomenal. But we didn't have syndicator or advertiser support, so after about six months, the writer and I had to fold it. But I learned a lot."

With that knowledge, Crockett decided to go it alone. "I didn't know if I could write or not," he recalls, "but I tried. First I scripted a show for a local personality which was primarily music, but it did so well that Capitol Broadcasting [owner of WRAL Raleigh, where that show ran] saw what I was talking about. When they approached me, I told them about 'Rhythm Tracks' and gave them my idea for a similar program."

Within months, "Southern Gold" was born. Sent on Capitol's satellite twice each weekend (Saturday morning and Sunday afternoon), the three-hour weekly program emphasizes music, augmented by artist interviews, trivia segments and other nostalgia pieces associated with "not just beach music," emphasizes Crockett, "but any oldie popular here. When you tune in 'Southern Gold,' it's like radio was here in 1965. You'll hear the Rascals, the Tams, the Showmen, the Supremes, Classics Four, just like you were listening to Charlie Brown on KIX." (Brown, today Eddie Weiss, general manager of WKIX Raleigh, is credited with helping to spread the beach sounds inland while he was a KIX jock in the '60s.)

Available on a barter basis, the show is already gaining ground outside the Carolinas. "We've got over 40 affiliates in the two states," says Crockett, "but the real impressive part is the growing number of surrounding stations. Obviously beach music was big in Virginia Beach, but we've also got Savannah. 'Rhythm Tracks' was on as far south as Miami, so there's no reason 'Southern Gold' can't pick up an affiliate or two in Florida, and to the west—Willie Tee is from New Orleans. Or what about Philly? The Cameo/Parkway label probably sold as many records here as they did anywhere.

"That's not to say we want to go national. The whole concept is that the show is not right for every market, but if you were to take a map and draw a line from Florida to New Orleans and back to Philadelphia, you'd come up with a triangle that relates to what we're doing. And when you put a show aimed directly at a certain segment of listeners, against a generic oldies show which is designed not to offend any listener, it doesn't take long to figure out what you'd rather hear."

United Wins One, Loses One at FCC

WASHINGTON Less than a month after the FCC reversed its review board's 1983 decision to strip the license of United Broadcasting's WDJY here and granted United a renewal license (Billboard, Jan. 5), an FCC administrative law judge has granted United a renewal for WKDM New York but has denied the renewal application for WYST-FM Baltimore.

WKDM was formerly WBNX, and WYST-FM was formerly WLPL. The Washington station given its renewal last month was formerly WOOK.

In denying Baltimore's WYST-FM a renewal, the judge cited no integration credit against United, and a mediocre record in non-entertainment programming. The competitor, SRW Inc., was given a slight diversification preference since it had no other station holdings.

United, the parent company of WYST-FM, released a statement saying it is confident of a reversal upon appeal.

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ADM881

FOR WEEK ENDING JANUARY 26, 1985
Billboard

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TOP ROCK TRACKS

Compiled from national album-oriented radio airplay reports

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL	TITLE
1	4	11	5	JOHN FOGERTY WARNER BROS.	THE OLD MAN DOWN THE ROAD
2	1	3	7	FOREIGNER ATLANTIC	I WANT TO KNOW WHAT LOVE IS
3	3	5	10	GIUFFRIA CAPITOL/EMI-A	CALL TO THE HEART
4	2	1	11	DON HENLEY ASYLUM	THE BOYS OF SUMMER
5	5	6	8	PHILIP BAILEY COLUMBIA	EASY LOVER
6	9	8	11	JOHN PARR ATLANTIC	NAUGHTY, NAUGHTY
7	8	15	10	DEEP PURPLE MERCURY/PolyGram	KNOCKING AT YOUR BACK DOOR
8	20		2	DAVID LEE ROTH WARNER BROS.	CALIFORNIA GIRLS
9	12	23	4	GLENN FREY MCA	THE HEAT IS ON
10	7	13	6	DON HENLEY ASYLUM	SUNSET GRILL
11	13	16	7	REO SPEEDWAGON EPIC	CAN'T FIGHT THIS FEELING
12	15	17	7	JULIAN LENNON ATLANTIC	TOO LATE FOR GOODBYES
13	23		2	BRYAN ADAMS A&M	SOMEBODY
14	6	4	10	THE KINKS A&M	DO IT AGAIN
15	10	9	9	BRYAN ADAMS A&M	IT'S ONLY LOVE
16	19	24	5	BRUCE COCKBURN CAPITOL/EMI-CAN. A&M	IF I HAD A ROCKET LAUNCHER
17	18	25	10	AUTOGRAPH RCA	TURN UP THE RADIO
18	22		2	FOREIGNER ATLANTIC	THAT WAS YESTERDAY
19	17	21	6	SURVIVOR SCOTTI BROS.	HIGH ON YOU
20	16	14	10	DEEP PURPLE MERCURY/PolyGram	PERFECT STRANGERS
21	30		2	JOHN FOGERTY WARNER BROS.	ROCK & ROLL GIRLS
22	11	2	12	BRYAN ADAMS A&M	RUN TO YOU
23	14	10	8	TRIUMPH MCA	SPELLBOUND
24	25	41	4	TWISTED SISTER ATLANTIC	THE PRICE
25	NEW ▶		1	JOURNEY COLUMBIA	ONLY THE YOUNG
26	33		2	PAT BENATAR CHRYSALIS	OOH-OOH SONG
27	29	43	4	DOKKEN ELEKTRA	JUST GOT LUCKY
28	26	34	6	MOLLY HATCHET EPIC	STONE IN YOUR HEART
29	NEW ▶		1	THE CARS ELEKTRA/E	WHY CAN'T I HAVE YOU
30	46		2	GEORGE THOROGOOD EMI AMERICA	GEAR JAMMER
31	21	12	16	BRUCE SPRINGSTEEN COLUMBIA	BORN IN THE U.S.A.
32	24	7	13	PAT BENATAR CHRYSALIS	WE BELONG
33	31		2	ROGER HODGSON A&M	IN JEOPARDY
34	27	28	7	PAT BENATAR CHRYSALIS	DIAMOND FIELD
35	NEW ▶		1	LRB MCTEL	PLAYING TO WIN
36	32	29	4	BILLY SQUIER CAPITOL	EYE ON YOU
37	NEW ▶		1	DON HENLEY ASYLUM	ALL SHE WANTS TO DO IS DANCE
38	34	19	12	JOHN CAFFERTY & BEAVER BROWN BAND SCOTTI BROS.	TENDER YEARS
39	39		2	GENERAL PUBLIC I.R.S.	TENDERNESS
40	28	32	7	LOS LOBOS SLASH/WARNER BROS.	DON'T WORRY BABY
41	38	27	15	ROGER HODGSON A&M	HAD A DREAM
42	37	39	4	CYNDI LAUPER PORTRAIT	MONEY CHANGES EVERYTHING
43	42	33	19	U2 ISLAND	PRIDE (IN THE NAME OF LOVE)
44	NEW ▶		1	ANGEL CITY MCA	UNDERGROUND
45	35	31	7	U2 ISLAND	WIRE
46	NEW ▶		1	MARTIN BRILEY BECKET	DANGEROUS MOMENTS
47	45	46	7	BRYAN ADAMS A&M	SUMMER OF '69
48	36	26	15	THE HONEYDRIPPERS ATLANTIC	ROCKIN' AT MIDNIGHT
49	41	18	15	BOB SEGER & THE SILVER BULLET BAND CAPITOL	UNDERSTANDING
50	43	22	10	KROKUS ARISTA	OUR LOVE

Promotions

SUPER BOWL SUNDAY

K-101 San Francisco (AC)
Contact: Jeff Sattler, PD

As the Super Bowl neared (and will have passed by the time you read this), "49er Fever" reached an intense emotional level in the Bay Area, with fans and non-fans alike swept up in the surrounding festivities. Obviously, any station would have killed to have a block of tickets to give away. Failing that, several options were available, and K-101 director of marketing **Cindy Spodek** came up with one of the more clever concepts to date. It's hard to say which drew more response—the touted prize or what you had to do to win it.

Promotions promised the winner "the best seat in the house" for the celebrated contest. "The house," however, turned out to be the winner's own home, where he would enjoy the game on his new wide-screen television (which he got to keep afterwards as well), clad in his own pair of 49er team jackets, while he munched upon the usual ball park refreshments, hot dogs and beer, served piping hot—and cold, respectively—by a uniform-clad hot dog vendor.

In order to win the prize package, K-101 asked listeners to submit a cassette with an original 49er song. Entries were judged on the basis of lyric content, creativity, originality and degree of "team appreciation," expressed. As would be expected with such a contest, the real audience appreciation came in the howls of laughter accompanying the "losing" entries.

YEARS OF ROCK

KAZY Denver (Rock 107) (AOR)
Contact: Sandy Weinberger, Scott Jameson

Picking up on the current trivia craze, KAZY has come up with a six-week contest designed to increase time spent listening and attract new cume in a three-stage effort.

Part one, "Years Of Rock," has been on the air since Jan. 7 and runs through Friday (25), as the station focuses on the music and events from a different year (spanning the AOR target years from 1967-83) in the form of musical vignettes interspersed with news tidbits each hour. Throughout the day, on-air giveaways will center on associated rock trivia questions, with the winners receiving a Rock Trivia game and an invitation to the semifinal rounds of KAZY's "Rock Trivia Bowl," to be held at the Univ. of Denver on Feb. 6.

Ten finalists will be selected from that competition and will go on to appear in the televised final round of "Rock Trivia Bowl," which will air on Denver's CBS-TV affiliate KGMH-TV, Channel 7, on Saturday, Feb. 16. Not only will those top scorers make their television debut, but they'll be vying for a $3,000 first prize, with $2,000 going to the second place winner and $1,000 to the third.

ROLLYE BORNSTEIN

Broadcasters Move To Fight Booze Ad Ban

BY BILL HOLLAND

WASHINGTON The Booze Blues is the song the broadcast industry doesn't want to end up singing, as it attempts to head off the growing consumer group movement to ban beer and wine ads on radio and television by making the public aware of its continuing public service campaign against drunk driving and alcohol and drug abuse.

The National Assn. of Broadcasters (NAB) is particularly worried about efforts by anti-booze push for Congressional legislation this year because of the tremendous potential losses in tv ad revenues. But both NAB and the National Radio Broadcasters Assn. (NRBA) are focusing on radio as well—where the AOR format, long dependent on such sponsorship, stands to be hit the hardest.

Witness the surveys taken by both organizations asking station owners and GMs about the amount of alcohol and drug PSAs, public affairs programs and editorials aired this past year. The returns from the NAB questionnaires indicate that 92.1% of the stations aired PSAs on the dangers of alcohol abuse and drunk driving, and more than 65% aired full-length public affairs programming. Efforts continue to be taken to document broadcaster involvement in NAB's active role.

NRBA's survey, sent out to 4,000 stations, is still being tabulated, but preliminary data from stations in the top 100 markets indicates that 97% aired drunk driving or alcohol abuse PSAs.

With the mood of the new Congress somewhat cool toward the resumption of deregulation hearings, at least for the present, the broadcasters are very aware that unless they continue to document involvement right down to the local level on this issue, they might be facing ad ban hearings without adequate ammunition of their own.



Carnivorous Capers. WKPE-FM Cape Cod's morning team of Al Matthews, left, and Chris Gronda consult a hungry lion for antics on their version of the popular "Morning Zoo" show.

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Telephones at Each Dining Booth

Featured Programming

D.I.R. BROADCASTING starts the New Year off on a decidedly nostalgic note with the Feb. 2 debut of "Scott Muni's Ticket To Ride," a weekly one-hour feature devoted to those perennial favorites, the Beatles. While countless stations and syndicators have offered one-off specials on the Fab Four, D.I.R. claims "Ticket To Ride" is the first and only weekly series on the subject.

D.I.R. principal Bob Meyrowitz says the show was created in response to affiliates' demand for consistent Beatles fare that goes beyond the group's music. As such, "Ticket To Ride" will include interviews with John, Paul, George and Ringo, Beatles trivia and noted performers discussing their feelings about the group. As part of the welcome wagon committee greeting the Beatles on their first U.S. appearance 20 years ago, when he was a jock on "W-A-Beatles-C", the show's host, WNEW-FM New York air talent Scott Muni, promises to share his recollection of the band.

At press time, D.I.R. exec Carol Strauss reported that "Ticket To Ride" had cleared stations in all top 10 markets, as well as 92 others. WNEW-FM program director Charlie Kendall and independent producer Denny Somach are producing the show for New York-based D.I.R.

AS BONA FIDE Cupid's arrows are hard to come by these days, Encino, Calif.-based Barnett-Robbins Enterprises is making do with its "The Lovemaker" Valentine's Day music special. Part of the company's Big Event Radio Network, the three-hour special is now available on a barter basis for broadcast the week of Feb. 8-17. Romantic fare on the special includes songs and comments from AC sweethearts such as Barbra Streisand, Neil Diamond, Kenny Rogers and Lionel Richie . . . Still on this starry-eyed subject, Arielle Productions brings back "How To Make Love To Each Other" for a second year. This year, Arielle has teamed up with the New York-based Independent Group of Companies as a development, production and distribution partner in hopes of topping its 100-plus station clearance figure from last year. For those who missed the program on its first run, an IGC spokesman says the show is "not as racy as its title implies." In fact, the two-hour cash basis program features 80% music, with a host of AC artists discussing the role of romance and relationships in their songs. IGC's involvement in the project represents the new-found commitment to radio syndication, the firm has also recently linked itself to Cinema Sound Inc. to produce and distribute a yet-to-be-announced series of programs.

FOR THOSE OF YOU planning to spend Valentines Day at home with your friendly computer, take heart and lend an ear to a new program entitled "A Bit About Computers." Offered in twice-daily, 90-second spots, the show is a product of Images Presentation Corp. of Jericho, N.Y. and features computer expert Lawrence Epstein. Billed as a "listener-friendly, light-hearted" series, the show aims to simplify the terminology involved in entering the computer age

KIM FREEMAN

Below is a weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Jan. 25-Feb. 1, Gene Simmons & Paul Stanley of Kiss, Metalshop, MJI Broadcasting, one hour.

Jan. 26, Volunteer Jam, Part II, Silver Eagle, DIR/ABC, 90 minutes.

Jan. 26-27, **RKO Speedwagon,** The Hot Ones, RKO Radio Networks, one hour.

Jan. 27, **Krokus,** King Biscuit Flower Hour, DIR/ABC Rock Network, one hour.

Jan. 27-Feb. 3, **Nile Rodgers, Part II,** Rock Over London, Radio International, one hour.

Jan. 28-Feb. 3, **Buddy Killen,** Country Closeup, Narwood Productions, one hour.

Jan. 28-Feb. 4, **Mickey Gilley,** Country Music Radio Magazine, Creative Radio Network, two hours.

Jan. 28-Feb. 4, **Frankie Valli,** Gary Owens Supertrack, Creative Radio Networks, three hours.

Jan. 28-Feb. 4, **Leo Robin Tribute, The Music Makers, Narwood** Productions, one hour.

Jan. 28-Feb. 4, **U2,** Off The Record Specials, Westwood One, one hour.

Jan. 28-Feb. 4, **Mickey Gilley,** Live From Gilley's, Westwood One, one hour.

Jan. 28-Feb. 4, **Dazz Band,** Special Edition, Westwood One, one hour.

Feb. 1-3, **Ronnie Milsap,** Weekly Country Music Countdown, United Stations, three hours.

Feb. 1-3, **Julian Lennon,** Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 1-3, **Martha Reeves & the Vandellas,** Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 1-3, **Artie Shaw,** The Great Sounds, United Stations, four hours.

Feb. 2-10, **Heaven 17,** Rock Over London, Radio International, one hour.

Feb. 4-10, **Larry Gatlin & the Gatlin Brothers, Part I,** Country Closeup, Narwood Productions, one hour.

Feb. 4-11, **Emmylou Harris,** Country Music Radio Magazine, Creative Radio Network, two hours.

Feb. 4-11, **Supremes Salute,** Gary Owens Supertracks, Creative Radio Network, three hours.

Feb. 4-11, **Herb Alpert, The Music** Makers, Narwood Productions, one hour.

Feb. 8-10, **Bobby Vee,** Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Feb. 8-10, **Barbara Mandrell,** Weekly Country Music Countdown, United Stations, three hours.

Feb. 8-10, **Jack Wagner,** Rick Dees' Weekly Top 40, United Stations, four hours.

Feb. 8-10, **Eddy Arnold,** The Great Sounds, United Stations, four hours.

Feb. 11-17, **Teresa Brewer,** The Music Makers, Narwood Productions, one hour.

Feb. 11-17, **Larry Gatlin & the Gatlin Brothers, Part II,** Country Closeup, Narwood Productions, one hour.

Billboard ADULT CONTEMPORARY MOST ADDED

Radio Singles Action
ADULT CONTEMPORARY

A weekly national compilation of the most added records on the radio stations currently reporting to the Top Adult Contemporary Singles chart

	76 REPORTERS	NEW ADDS	TOTAL ON
	KENNY ROGERS CRAZY	25	42
	BILLY JOEL KEEPING THE FAITH	23	37
	REO SPEEDWAGON CAN'T FIGHT THIS FEELING	17	26
	JULIAN LENNON TOO LATE FOR GOODBYES	12	14
	ANNE MURRAY TIME DON'T RUN OUT ON ME	15	30

WSKY Asheville, NC
WTHM Atlanta, GA
WSB AM Atlanta GA
KEYI Austin, TX
WBAL Baltimore MD
WFBR Baltimore, MD
WAFB Baton Rouge, LA
WHBC Canton, OH
KBOI Boise ID
WBEN AM Buffalo, NY
WGR Buffalo, NY
KTWO Casper, WY
WVAF Charleston, WV
WTMX Chicago, IL
WCLR Chicago, IL
WYEN Chicago, IL
WARC Cincinnati, OH
WLLT Cincinnati, OH
WLTF Cleveland, OH
WMJI Cleveland, OH
WTVN Columbus, OH
KMGC Dallas, TX
WLAO Danbury, CT
WHND AM Dayton, OH
KOSI Denver, CO
KRNT Des Moines, IA
WWMC Detroit
WRE Erie, PA
WEIM Fitchburg, MA
WYIC AM Hartford, CT
WHHH Indianapolis, IN
WSLJ Jackson, MS
WYRY Jacksonville, FL
KRMJ Las Vegas, NV
KOST Los Angeles, CA
WHAS Louisville, KY
WRKA Louisville KY
WMAZ Macon, GA
WISA Madison, WI
WRVR Memphis, TN
WAIA Miami, FL
WISN Milwaukee, WI
WTMJ Milwaukee, WI
WCCO Minneapolis, MN
WLTE Minneapolis, MN
KNAV Monterey, CA
WHMY Montgomery, AL
WLAC FM Nashville, TN
WCTC New Brunswick, NJ
WPIX New York, NY
WHOM Norfolk, VA
KLTE Oklahoma City, OK
KOIL Omaha, NE
KKLT Phoenix, AZ
KDY Phoenix AZ
WWSW Pittsburgh, PA
KEX Portland, OR
KGW Portland, OR
WPRO AM Providence, RI
WRAL Raleigh, NC
WRVA Richmond, VA
WHAM Rochester, NY
KQSW Rock Springs, WY
WSCW Saginaw, MI
KSL Salt Lake City, UT
KFMB-AM San Diego, CA
KFMB FM San Diego CA
WGY Schenectady, NY
KIXI Seattle, WA
KAPL Spokane, WA
KSO St Louis, MO
KSLQ St Joseph, MO
WIQI Tampa, FL
WWVM Toledo OH
KRAV Tulsa, OK
WLTT Washington, DC

FOR WEEK ENDING JANUARY 26, 1985

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HOT ADULT CONTEMPORARY

Compiled from national radio airplay reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	10	YOU'RE THE INSPIRATION FULL MOON/WARNER BROS. WARNER BROS.	◆ CHICAGO
2	1	1	12	ALL I NEED QWEST 7 29218/WARNER BROS.	JACK WAGNER
3	3	2	14	DO WHAT YOU DO ARISTA 1 9279	◆ JERMAINE JACKSON
4	8	11	9	FOOLISH HEART COLUMBIA 38 04693	◆ STEVE PERRY
5	11	18	6	CARELESS WHISPER COLUMBIA 38 04691	◆ WHAM FEATURING GEORGE MICHAEL
6	6	8	10	JAMIE ARISTA AS1 9293	RAY PARKER JR
7	9	17	7	I WANT TO KNOW WHAT LOVE IS ATLANTIC 7 89596	◆ FOREIGNER
8	12	13	9	MISSING YOU RCA 1 13466	◆ DIANA ROSS
9	13	14	7	MAKE NO MISTAKE, HE'S MINE COLUMBIA 38 04695	BARBRA STREISAND WITH KIM CARNES
10	10	10	9	LOVE LIGHT IN FLIGHT MOTOWN 1769	◆ STEVIE WONDER
11	5	5	15	SEA OF LOVE ES PARANZA 7 99701 ATCO	◆ THE HONEYDRIPPERS
12	14	15	8	IN NEON GEFFEN 7 29311/WARNER BROS.	◆ ELTON JOHN
13	4	4	13	VALOTTE ATLANTIC 7 89609	◆ JULIAN LENNON
14	7	7	12	UNDERSTANDING CAPITOL 5413	BOB SEGER & THE SILVER BULLET BAND
15	15	9	16	NO MORE LONELY NIGHTS COLUMBIA 38 04581	◆ PAUL MCCARTNEY
16	20	22	7	BABY COME BACK TO ME ATLANTIC 7 89546	THE MANHATTAN TRANSFER
17	18	12	9	SKYLARK 45VLUM 7 49671/ELEKTRA	LINDA RONSTADT
18	22	26	6	20/20 WARNER BROS 7 29120	GEORGE BENSON
19	17	6	11	WHEN OCTOBER GOES ARISTA 1 9295	BARRY MANILOW
20	19	19	16	ALL THROUGH THE NIGHT PORTRAIT 37 04635/EPIC	CYNDI LAUPER
21	38	—	2	CRAZY RCA 13975	KENNY ROGERS
22	21	21	18	PENNY LOVER MOTOWN 1762	◆ LIONEL RICHIE
23	40	—	2	KEEPING THE FAITH COLUMBIA 38 04681	◆ BILLY JOEL
24	16	16	9	TAXI DANCING RCA 13961	RICK SPRINGFIELD WITH RANDY CRAWFORD
25	31	35	4	MISTAKE NO. 3 VIRGIN/EPIC 34 04727	◆ CULTURE CLUB
26	28	33	6	(CAN'T FALL ASLEEP TO A) LULLABY CAPITOL 5430	AMERICA
27	NEW ▶			TIME DON'T RUN OUT ON ME CAPITOL 5434	ANNE MURRAY
28	NEW ▶			PARADISE CAFE' ARISTA 1 9318	BARRY MANILOW
29	29	34	8	LIKE A VIRGIN ◆ SIRE 7 29210-WARNER BROS	◆ MADONNA
30	NEW ▶			CAN'T FIGHT THIS FEELING EPIC 34 04713	◆ REO SPEEDWAGON
31	34	—	2	EASY LOVER COLUMBIA 38 04679	◆ PHILIP BAILEY WITH PHIL COLLINS
32	NEW ▶			NIGHTSHIFT MOTOWN 1773	COMMODORES
33	35	—	2	METHOD OF MODERN LOVE RCA 13970	◆ DARYL HALL & JOHN OATES
34	25	24	17	OUT OF TOUCH RCA 13918	◆ DARYL HALL & JOHN OATES
35	36	—	2	THE BOYS OF SUMMER GEFFEN 7 29141/WARNER BROS	◆ DON HENLEY
36	23	23	15	AFTER ALL WARNER BROS. 7 29262	◆ AL JARREAU
37	24	20	12	THIEF OF HEARTS CASABLANCA 880308 7 POLYGRAM	◆ MELISSA MANCHESTER
38	NEW ▶			TOO LATE FOR GOODBYES ATLANTIC 7 89599	◆ JULIAN LENNON
39	39	—	2	WHAT SHE WANTS EMI AMERICA 8249	MICHAEL MARTIN MURPHEY
40	30	31	9	TENDER YEARS SCOTTI BROS. 4-04622/EPIC	◆ JOHN CAFFERTY

The View from CP Rock's Harris

Tour Merchandise Called Growing Industry

In this first of a two-part report, veteran tour merchandise merchandiser Richard Harris details the maturity and respect the merchandise category is gaining.

BY EARL PAIGE

SACRAMENTO The whole panorama of accessories often thought of as tour merchandise is a product category finally gaining its due respect at retail, according to Richard Harris, general manager at distributor CP Rock here. In many ways, tour items—including posters, programs, freeze-frames and buttons—are starting more closely to parallel records and tapes, and are developing as a category with its own hit sales patterns.

Harris, who was at the very beginning of the tour merchandise boom, says the product category has had an unfortunate image, with too many record/tape store buyers still regarding tour items negatively. "This came about," he says, "largely because before we were an industry, somebody would pull up in front with his trunk full of posters. Then you'd never see him again."

Harris and sales manager Don Irwin say the business has evolved a great deal since then. Irwin says he was formerly in Tower Records' gift store chain, "until we realized we were buying at distributor levels and might as well become a distributor." Harris has been with Tower founder Russ Solomon from the beginning.

Tower Records itself has gone through an evolution regarding tour items. The chain of its separate poster stores closed Dec. 31 in Berkeley.

For a long time, some members of parent company MTS's hierarchy worried about CP Rock and its connection with the chain, concerned that it would be a conflict and that Tower's competitors would be turned off. That fear has considerably dissipated, according to Harris and Irwin.

Noting that even Tower's store buyers can look askance at tour merchandise—and that, ironically, CP Rock may do poorer in certain Tower stores than in those of its competition—Harris says, "It's like being without honor in your own home."

Tour merchandise and its marketers face a new challenge these days, Harris and Irwin indicate. During the late '70s slump, many stores jumped into tour merchandise desperately and haphazardly. Now with record and tape business turned around, and the addition of video, personal stereo, blank tape and other lines, are accounts left where is tour merchandise left?

Irwin says CP is in the process of restructuring its MWD stock balancing policy. "There's just so much space in stores," he says, "and we're going to help stores make the most of it."

CP Rock is also focusing on fewer items and will weed out most non-music items, says Harris. He also sees a shift away from the wilder novelty items such as "Backslappers," stick-on button-like disks Harris says are in "horrible taste." He notes that going to more basic business has traditionally attempted to police and regulate itself.

Harris says Jim Monroe and Alan LaWinter of Artimis and others agreed to form the Professional Assn. of Licensed Manufacturers & Merchandisers (PALMM), which held its first convention a year ago. "Myson, Richard Jr., headed it for a while," he says, "but now Paul Kalush at Pacifica has stepped in."

The senior Harris hoped originally that PALMM could serve much like the National Assn. of Recording Merchandisers (NARM). "We wanted a kind of NARM," he says, adding that the intricacies of licensing took up a great deal of energy.

From an international standpoint, the tour merchandise field is still embroiled in license flaps. Harris says that inadvertent if not outright bootlegging still exists in the U.S. because "copyright laws are so ambiguous."

Counter Intelligence

A weekly column focusing on the concerns and suggestions of retailers.

FREE MUSIC BY THE BUCKETFUL: That's how Music Plus Points work in that California-based retailer's current WEA promotion in conjunction with the L.A. Clippers of the National Basketball Assn. As Music Plus ad director Alan Schwartz explains, contestants, who are selected at a random drawing before each Clippers game, get a designated player. And however many points that player scores during the following game, the contestant gets that many dollars worth of free LPs or cassettes. If the designated player scores 40 points, the contestant receives $40 worth of music, redeemable in any of the chain's 34 stores.

Since the promotion is in conjunction with WEA, all music used on the spots and in the print promotion is by WEA artists. But the prize is not restricted to WEA product.

However, the chain itself has placed certain limits on the contest. "There are restrictions," says Schwartz. "We don't want anyone walking out with the Sinatra box. And only one of an item can be taken, because we don't want people going into our business."

Controversy has surrounded the Clippers since their defiant move from San Diego to Los Angeles this season, becoming the number two local team behind the division-leading Lakers. But Schwartz says he has "never considered the Clippers a loser," adding, "They're beautiful to work with. They're not charging us an arm and a leg like other major league franchises. They want to make a contribution to the entertainment scene here."

Since the Clippers do the drawing of contestants and Music Plus announces and advertises via the Clippers radio broadcast, the chain has already gleaned an unexpected bonus: Last week the team broadcast switched from shadow-plagued KIEV to powerful KHJ. Schwartz says that he's delighted, especially since Music Plus has been getting all sorts of promotional help from play-by-play banter by the announcers, pulling for the chain's designated player of the game.

Edited by FRED GOODMAN

FEATURES OF THE WEEK

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New Products

Diswasher of Columbia, Mo. re-introduces the Diswasher Video Head Cleaner for both VHS and Beta machines. The repackaged cleaner also features a thinner cleaning tape to protect player heads. Suggested retail price is $19.95

Cassette Racks on the Rise

More Stores Seen Adding Fixtures

BY JOHN SIPPEL

LOS ANGELES An additional 2,000 to 4,000 non record/tape retail locations could add self-merchandising prerecorded cassettes in 1985. A survey of label leaders behind this market expansion indicates that 1,000 or more traditional record retail locations, primarily served by rack jobbers, could also add prepacked floor or counter fixtures utilizing the concept.

Ira Moss of the Moss Music Group, considered a pioneer of this extension of distribution, estimates that MMG sales manager Tom DiVita will have 15,000 such racks out by year's end, and that 10% will be in non-record stores.

Moss experimented in early 1981 with a floor rack that took up two square feet and held 180 cassettes spine out. Moss currently has a selection of four different floor and counter-top fixtures for possible customers, a number which he predicts will remain consistent through the year. Moss will prepack titles or provide stock from a catalog of about 500, primarily classics, with a retail price of $2.99, $5.99 and $7.98. Like his peers in the field, he sells directly or to wholesalers, who rack product of many kinds in drug and grocery stores.

Between 500 and 1,000 new retail accounts could be added this year, Moss opines.

SQN Entertainment predicts that its customer base could rise from the present 2,000 accounts to 5,000 by the start of 1986, according to sales chief Herb Dorfman. Firm founder Sam Attenberg, a champion of broadened recorded product horizons, formed General Entertainment, a racking organization with Nabisco which offered its own floor fixtures, in 1980.

SQN's largest single customer is the Waldenbooks chain, acquired recently by K mart. Dorfman says SQN has 1,000 Waldens, along with "the majority of the Tower stores, 60 Record World locations and the Record Bar, [which] is testing it in its Trucks store in Norfolk."

Dorfman, like others involved in the marketing concept, uses a wide range of outlets, such as airport gift stores and mom-and-pop variety stores. He speaks of five turns per year for a 192-cassette floor rack, describing such turnover as generating $4,000 per square foot annually. SQN offers several hundred cassette titles that could retail from budget to $8.99 from a primarily leased catalog that contains classics, jazz, spoken word and children's cassettes.

SQN is introducing an A-frame type floor fixture that will hold 200 cassettes, designed for record/tape stores. MMG's Moss would not disclose what fixtures are planned for 1985 debut.

Both Dorfman and Moss emphasize the need for UPC and ISRN coding on their cassette product, because so much of the non-traditional sales are through a scanning computer register.

Breaking into this approach to reaching record buyers is American Independent Records, the San Francisco firm headed by industry veteran Al Bramy. The company is hitting health food and book stores with a catalog of more than 50 titles from an instrumental-only series called "Relax America," with a price range from $5.98 to $11.98. A plastic six-unit holder can easily be interlocked with three other such units to provide a 24-unit countertop plastic fixture. The fixture and cassettes are being tested by the Tower chain. Bramy is appointing rack-type distributors nationwide.

It's believed that Feeling Fine, the audio and video cassette line of Dr. Art Ulene, the tv medical authority, will soon announce some type of merchandising fixture to debut its hetter-health series. Bert Bogash of the new label would not comment on the report.

Doug Nelson, a veteran in reaching record buyers through various types of retail stores, is readying a series of "In America" 15-minute-per-side cassettes at $11.89. Nelson intends to make leased product available in four categories—jazz, rock, country and blues—with more than one artist per cassette. The first releases will be on the Jazz In America label.

New Releases

ALBUMS

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POPULAR ARTISTS

ANGEL CITY
Two Minute Warning
LP MCA 5509 $8.98
CA MCAC 5509 $8.98

BANG BANG
Life Part III
LP Epic BFE 39873; CBS; no list
CA BT 39873 no list

BMP
Loc It Up
LP Epic BFE 39589; CBS; no list
CA BT 39589 no list

COLE, LLOYD, & THE COMMODTIONS
Rattlesnakes
LP Geffen HGS 24064; WEA $8.98
CA WSG 24064 $8.98

DEE, MICKEY
Love Lights
CA Rock City RC 7024 $8.98

FLASH & THE PAN
Early Morning Wake Up Call
LP Epic BFE 39618; CBS; no list
CA BT 39618 no list

FORMAN, ROBERT
Cat Juggling
LP Sunh Bros. BFZ 39947; CBS; no list
CA BZT 39947 no list

HASSELHOFF, DAVID
Night Rocker
LP Silver Blue BFZ 39893; CBS; no list
CA BZT 39893 no list

ISAAK, CHRIS
Silvertone
LP Warner Bros. 1 25165 WEA $8.98
CA 4 25165 $8.98

LOOKER
For Those Who Laughed
LP Lookout RF-1001 $9.98

ROTH, DAVID LEE
Crazy From The Heat
EP Warner Bros. 1 25222; WEA $5.98
CA 4 25222 $5.98

SPANOS, DANNY
Looks Like Trouble
LP Epic BFE 39455; CBS; no list
CA BET 39455 no list

THOMPSON, LINDA
One Clear Moment
LP Warner Bros. 1 25164; WEA $8.98
CA 4 25164 $8.98

VARIOUS ARTISTS
Crazed
LP JC JC-1111 $7.98
CA JCT 1111 $7.98

VARIOUS ARTISTS
Dance 60's
LP JCL JCJ-3100 $5.98
CA JCT 3100 $5.98

VARIOUS ARTISTS
High Energy
LP JCI JCJ-1108 $7.98
CA JCT 1108 $7.98

VARIOUS ARTISTS
Midnight
LP JC JCJ-1109 $7.98
CA JCT 1109 $7.98

VARIOUS ARTISTS
Night Life
LP JC JCJ-1101 $5.98
CA JCT 1101 $5.98

VARIOUS ARTISTS
Rock Of The 80's
LP JC JCJ-1104 $6.98
CA JCT 1104 $6.98

(Continued on page 45)

Gabor's Second L.A. Outlet

New Odyssey Focuses on Video Rental

BY EARL PAIGE

LOS ANGELES After 17 years on the West Side here, Steve Gabor has just opened a second Odyssey outlet in the San Fernando Valley. The often controversial independent retailer is using two of his time-tested tactics: deep discounting and 10 a.m.-10 p.m. hours 365 days a year. He is also renting movies, often at 99 cents a night.

"The record business was buried five years ago, and I was happy to see it," says Gabor, who claims his volume is 80%-90% home video. He is, however, adding more Compact Discs.

Other attractions for Gabor include a longtime standby, cigarettes. "We sell them 6% over cost," he notes.

The stores are also featuring gift items. Says Gabor: "We just brought in $5,000 worth of stuffed animals. Our main line customers are in their 30s, the video rental crowd. We're more into the kind of gifts you see at AAHs (the Successful gift chain pioneered here by Licorice Pizza founder Jim Greenwood). We do well with greeting cards, too.

"We never did anything with T-shirts, even when they were hot," he continues. "The same with buttons—we never carried buttons."

Another main tactic for Gabor, who now employs 20 people, is visibility. In fact, this is why he took more than a year surveying the Valley. "I can't afford the advertising the chains can," he says. Thus, he figures the intersection of Lankershiem and Vineland is perfect.

"The store is 4,200 square feet; it was a University Stereo," Gabor says, adding that there is abundant parking. "For neighbors, I have Pacific Stereo and Coast Stereo. My first choice was on Ventura just a few doors from the big Tower. There was a store for rent, but I missed it. It was very high rent, though."

Amazingly, the demographics in University City are very similar to West Los Angeles, where Gabor, 37, opened near Bundy at age 20, "just out of college." He maved the West L.A. store about a block and a half in 1971, sustaining its 3,000 square feet on a corridor that finds him just doors from a Licorice and the original Video Station. Wherehouse and Music Plus are also Wilshire neighbors, along with fellow independents Mr. Record and Off The Record.

Of the new location in the Valley,

(Continued on page 26)

California's Compact Disc Warehouse

CD-Only Store Making Strong Impression

BY JOHN SIPPEL

WESTMINSTER, Calif. Compact Disc Warehouse here is among the nation's first Compact Disc-only retail stores. But the store is setting a strong example.

Partners Randy Sequeira and Ed Dengosy met about a year ago on a plane, headed for Panama. Sequeira, a building engineer, and Dengosy, an industrial manufacturer, were heading for separate non-music projects. Finding that they had a mutual interest in hi fi, and had both just purchased CD hardware, they decided to join forces and design their own CD-only outlet.

Their store on Beach Blvd. here opened five weeks ago, and Sequeira is already calling the innovative store a success. The pair opened their 1,200 square foot strip center location with a flare. They have run a two-per-day spot campaign on KWIZ-AM-FM, and daily three-inch one-column ads have appeared in the L.A. Times and the Orange County Register.

"Half of our business thus far has been phone calls inquiring as to the titles we carry," Sequeira says. "Customers come from all over Los Angeles. They buy about six CDs. They seem to be driving great lengths to shop our inventory."

Compact Disc Warehouse stocks 1,500 different titles, purchased primarily from one-stops. The partners have applied for direct purchasing from branches and independent distributors in the area. "When we buy direct, we expect our prices to come down," Sequeira explains. They are currently using colored stick-ons on the CD packages, which show wall-pastered prices ranging from $10.99 to $15.99, depending on the wholesale price they pay.

A proven business builder has been their widely advertised $5.99 daily rental for a Phase Linear PG 500 CD player. "We find that we get a lot of people renting who want the top quality fidelity for their parties," Sequeira says. "They'll rent six to eight CDs at $1.99 each to go along with the player." He says he has found no difficulty in explaining the simple procedure of jacking in a player to an existing stereo system. Compact Disc Warehouse does not sell hardware.

As a deposit, the shop asks for a credit card number against hardware or software deposit, or a $500 deposit for the CD player or $15 deposit for each CD.

The store motif is futuristic, with custom made three-foot-high waterfall three-tier topped floor browsers stretched the length of the narrow store, with a single aisle in between. To enter and exit the store, one must pass the register stand. CDs are stacked face out, with hand-lettered alphabetical artist Gopher divider cards separating the inventory.

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NEW ODYSSEY

(Continued from page 25)

Gabor says, "The median income is $15,100, compared to $15,600 on the West Side. Within three miles there are 176,000 people, compared to 390,000."

One big difference for the new store is Gabor's comfortable location. "We're two and a half miles from Laurice, Music Plus and a 20/20 Video," he notes. Another big difference is the Beta population at the new site. "We're 90% VHS on Wilshire."

Claiming he carries around 3,000 video titles, Gabor says he is "99 cents on everything" Tuesday and Wednesday, with "all other days $1.99," indicating that he remains competitive with video rental giant Wherehouse, which has a restricted number of traffic titles at $1 nightly.

Gabor has recently computerized his video rental operation and offers a free "Odyssey Preferred" rental card—further positioning him, he suggests, for survival in video.

Computer Software Chart Every Week In Billboard

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NOW PLAYING



by Faye Zuckerman

A weekly column focusing on hardware and software developments in the home computer industry.

Year-end sales figures for third party computer software developers reveal that the first three quarters of 1984 garnered better sales numbers than the last quarter, which traditionally has done better than the first three quarters combined. The industry, however, grew from a $35 billion business in 1983 to $56 billion in 1984, according to the **Electronics Industry Assn.**

The EIA projects that home computer software will be a $75 billion industry by the end of 1985. But program makers are optimistically predicting that sales will exceed that $75 billion benchmark.

"A lot of boxes filled with hardware were sold this Christmas," says **Hank Scheinberg**, president of **Arrays Inc.**, maker of "Home Accountant." "We are already seeing those sales translate into software demand."

Consider what happened to software sales after **IBM** upgraded the ailing **PCjr** computer and dropped its price. The renewed popularity, says Scheinberg, brought "precedent-setting sales."

"We were selling one or two Home Accountants per week for Junior," he says. "Then one week in December we received an order for 2,000."

Sierra On-Line, another third party software developer, turned its sights on PCjr nearly two years ago via joint efforts with *IBM*. "We were relieved when IBM changed its marketing for Junior and brought the machine back to life," says **Ken Williams**, president of the California firm. He admits that sales on software waned last year.

Another IBM software maker, **Rob Siapin**, president of **Blue Chip Software**, says it's too early to assess the impact of Junior or **Apple's Macintosh** computer on software sales. He says that he was pleased with his company's performance last year.

Software for Commodore 64 computers slowed during the fourth quarter, manufacturers generally agree. But sales for the machine itself increased during the holiday season, reports indicate, and program developers are hoping to see demand in the wake of those hardware sales.

Wherehouse, Toys 'R' Us, Target, Child World, Lieberman and Handleman are said to be the primary sellers of Commodore 64 programs. "It seems like about 15 mass merchandisers account for 85% of our business," explains **Michael Katz**, president of **Epyx Software**.

"Retailers did not buy heavily this selling season. They probably wanted to keep stocking levels low," reports Katz. "I think that is a good sign. Those outlets will probably start stocking up. We expect to see healthy orders."

Some 64% of the company's sales are Commodore 64 software products. But, says Katz, "We are beginning to step up development on Apple and IBM products. We have been watching those companies closely."

Bits and bytes: The rumor mill has **Apple Computer** planning "Turbo Mac," a **Macintosh** computer with a hard disk, at its analyst meeting Wednesday (29) in Cupertino, Calif. Sources say the 16/32 Macintosh will go through yet another price drop after the introduction of Turbo Mac . . . **Access Software**, the maker of "Raid Over Moscow," the controversial submarine 64 program that deals with thermonuclear war, is designing another war game. The new game, which centers on a dictator's attempts to take over the world, will be a sequel to the company's best-seller "Beach-Head."

Software developers are optimistic despite a disappointing fourth quarter

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In-Store Play Breaks 'Roxanne' Single

NEW YORK Retailers who feel they're fighting a losing battle when it comes to obtaining promotional records for in-store play have a new weapon in their arsenal: the recent New York market breakout of Select Records' "Roxanne, Roxanne" without the aid of radio.

The independent rap track by New York's U.T.F.O. has been life as a B side, and had the misfortune to be "discovered" by club DJs just as the Christmas season began in earnest, freezing playlists and compounding delivery problems.

"It's not so much that the clubs and pools didn't work for this record," says Brad LeBeau, whose independent promo and marketing firm Pro Motion worked the record, along with Select's Fred Munao. "But because of the time, it literally broke out of the stores."

LeBeau and partner Joe Giaco credit New York's key 12-inch accounts like Vinyl Mania, The Win, Bondy's, Rock & Soul, Downtown, Downstairs and Tower as instrumental. "Those key accounts are good at what they do," notes LeBeau. "When we serviced them with the record, they played it." The immediate result was a local back order of 47,000 copies to distributor Malverne, and the duo claim the record has now topped the 150,000 mark in the Northeast alone.

Once the record broke through the stores, local radio station WRKS, the city's lone remaining urban contemporary outlet, began to see the title via the sales research, leading to airplay. LeBeau notes that the airplay then refueled retail, creating the record's top 40 stations WAPP, WPIX and WHTZ.

If the marketing duo has a regret, its the initial problems of responding to demand when the record broke. "Buyers were saying it was the only record kids were asking for," notes LeBeau. "Some of the clerks even got to the point of saying 'we're out of it' before kids could ask." He adds that the slack in meeting demand probably helped create the two "response" records that have already hit the street, including "Roxanne's Revenge."

But Giaco and LeBeau emphasize that "Roxanne, Roxanne" was made by in-store exposure. "The retail outlets are still the bread and butter of the marketplace," says LeBeau. "And the urban retail accounts were responsible for this record."

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FOR WEEK ENDING JANUARY 26, 1985

Billboard TOP COMPUTER SOFTWARE

Compiled from national retail store sales reports

	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Publisher	Remarks	SYSTEMS: Apple II	Atari	Commodore	IBM	Macintosh	TRS	CP/M	Other
ENTERTAINMENT	1	1	54	FLIGHT SIMULATOR II	Subloge	Simulation Package	●	●	●					
	2	4	62	FLIGHT SIMULATOR	Microsoft	Simulation Package				●				
	3	7	8	GHOSTBUSTERS	Activision	Strategy Arcade Game			●					
	4	3	5	THE HITCHHIKER'S GUIDE TO THE GALAXY	Infocom	Adventura Strategy Game	●	●	●		●			
	5	2	53	JULIUS ERVING AND LARRY BIRD GO ONE ON ONE	Electronic Arts	Arcade-Style Sports Game	●	●	●					
	6	5	15	ZORK I	Infocom	Fantasy Adventure Strategy Game	●	●	●	●	●		●	●
	7	8	68	EXODUS:ULTIMA III	Origins Systems Inc	Fantasy Role-Playing Game		●	●	●				
	8	12	17	ARCHON II: ADEPT	Electronic Arts	Strategy Arcade Game		●	●					
	9	13	14	SARGON II	Hayden	Chess Program	●	●●	●●			●●		
	10	6	24	SARGON III	Hayden	Chess Program	●			●				
	11	16	7	SPY VS. SPY	First Star	Strategy Arcade Game	●	●	●					
	12	15	68	WIZARDRY	Sir Tech	Fantasy Role-Playing Game	●							
	13	11	11	KING'S QUEST	Sierra On Line	Adventure Game	●			●				
	14	14	13	CUT THROATS	Infocom	Action Role-Playing Game	●	●		●	●			●
	15	20	34	SUMMER GAMES	Epyx	Arcade Style Sports Game	●	●	●	●				
	16	18	18	RAID OVER MOSCOW	Access	Strategy Game			●					
	17	9	6	LODE RUNNER	Broderbund	Arcade Style Game	●	●			●			
	18	10	12	SEVEN CITIES OF GOLD	Electronic Arts	Adventura Strategy Game	●	●	●	●				
	19	17	2	SUSPECT	Infocom	Fantas Role-Playing Game	●							
	20	19	10	TRIVIA	Mirage Concepts	Trivia Game			●					
EDUCATION	1	1	69	NEW IMPROVED MASTER TYPE	Scarborough	Educational program that teaches touch typing to ages 7 to adult in an exciting video game format in 18 different lessons	●	●●	●●	●	●			
	2	2	50	MUSIC CONSTRUCTION SET	Electronic Arts	Interactive music composition and learning tool enables user to work with a library of music or compose own	●	●	●					
	3	3	17	TYPING TUTOR III	Simon & Schuslar	Program That Develops Speed, and shows progress in Typing Speed and Accuracy	●			●	●			
	4	4	52	MATH BLASTER!	Davidson & Associates	Contains over 600 problems in addition subtraction multiplication, division fractions and decimals for students ages 6 through 12, with a game at the end	●			●	●			
	5	5	10	SAMPLE SAT	Haydrn	Sample Test Module	●	●	●	●				
	6	9	24	WORD ATTACK!	Davidson & Associates	Designed for students grades 4 - 12 to teach new words their meanings and their usages in an interesting and exciting way	●			●	●			
	7	6	44	FACE MAKER	Spinnaker	Educational program designed to introduce children ages 4 through 8 to the computer keyboard and the concept of programming	●	●	●	●				
	8	7	17	STICKY BEARS ABC	Xerox Education	Educational Program designed to help children ages 3 to 6 in learning the alphabet Program includes games that teach	●	●	●					
	9	8	19	TYPING TUTOR II	Microsoft	Typing program that teaches to type and also to build faster typing skills Program also monitors speed	●							
	10	10	12	FRACTION FEVER	Spinnaker	An educational game designed to teach people aged 7 to adult about fractions	●	●	●	●				
HOME MANAGEMENT	1	1	69	BANK STREET WRITER	Broderbund	Word Processing Package	●	●	●	●				
	2	4	8	LOTUS 1-2-3	Lotus Inc	Programming Language				●	●			
	3	3	61	DOLLARS AND SENSE	Monogram	Home Financial Package	●			●	●			
	4	2	27	PRINT SHOP	Broderbund	At Home Print Shop	●							
	5	5	29	PAPER CLIP	Batteries Included	Word Processing Package		●	●●					
	6	8	10	NET WORTH	Scarborough System	Designed to manage personal finances	●	●	●	●				
	7	6	27	EASY SCRIPT	Commodore	Word Processing Package			●					
	8	7	69	PFS: FILE	Software Publishing	Information Management System	●			●	●			
	9	9	7	GENERAL LEDGER	Commodore	Business oriented program designed to help set up accounts and general ledger sheets				●				
	10	10	11	THINK TANK	Living Video Texts	Designed as an idea processor Used in creating and storing report outlines	●			●				

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●—Disk ●—Cartridge ●—Cassette

NEW ON THE CHARTS



SUSPECT
#19 Entertainment

David Lebling says that his facination with science fiction books, movies and microcomputers is what makes him a successful designer of software known as interactive-fiction, which is distributed by Infocom.

Lebling co-authored the three-year-old "Zork," "Enchanter" and "Star Cross," all of which have garnered positions on best-seller lists. Are for his latest foray into the interactive-fiction field, "Suspect," he has left the sci-fi world behind and designed a high-level murder mystery that Infocom says is geared toward advanced players.

The software centers on a newspaper reporter who is framed for a murder during a high society party. "You couldn't get any closer inside sources—because you're the prime suspect," an Infocom spokeswoman explains. The entire game takes place in a mansion.

The player determines actions of the character and the direction the story will take through back-and-forth dialog with the computer. One can interact by talking to other characters, using objects or moving around.

The game takes about 20 hours to complete the first time, according to the company. It costs about $44.

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ARISTA GETTING STREET-WISE

Careful Planning Led to Singer's New 'Clock' Clip

BY TONY SEIDEMAN

NEW YORK Launching a new artist is one of the most difficult tasks in the record business. Video has given labels a powerful new tool with which to elevate an artist in the marketplace.

But the uses and strategies that will make a first-time video for an artist's first album work are as complex and uncertain as the industry itself. Video tactics are still undefined; every new project seems to make new rules as it progresses.

One recent effort to use video as a springboard to boost a relatively unique and hard-to-market talent has been Arista's creation and promotion of a video for Janey Street's "Under The Clock."

"Under The Clock" involved an unusual investment of money and especially time by all those involved in its creation. "We spent a great deal of time working on a video for Janey," says Arista vice president of video and artist development Abbey Konowitch.

Street's music did not guarantee easy hits. Although fresh and accessible, her character-oriented tunes tended to bestride categories rather than fit them, with some tracks sounding like a harder-edged version of Rickie Lee Jones, and others having a relatively potent identity of their own. "Under The Clock" was the second single released from Street's debut album.

As a label executive, Konowitch saw his main task as being able to "assemble a team," putting together the various creative personalities who would make a powerful marketing tool for Street's work. Unlike the fast turnaround time on many videos, work on getting the people and concepts together for "Under The Clock" took several months.

When the first full-scale meeting was held, at the Billboard Video Music Conference, Konowitch says he "went over and approved the script sheet by sheet" with Arista manager of video services Peter Baron, video producer Ken Walz, video director Michael Oblowitz and Street herself.

The high level of involvement was a help, not an intrusion, Walz says: "If record labels are going to be spending money on videos, they should at least know what they are getting."

"We were equal partners" in the creation of the video, says Konowitch. In describing Arista's goal for the video, he continues, "We wanted an image to be projected, and we wanted a good feeling."

"Arista must have a pretty solid feel about Janey to spring for the kind of budget that went into 'Under The Clock,'" says Walz, who notes that the figure was at a level better matching those of performers with a known sales history.

Production on the Street project meant filling a number of roles, Walz says. "This was Janey's first video, so it was important that I give her a sense of security, and someone with experience to bounce ideas off of and talk with," he comments.

Walz's involvement with "Under The Clock" started while the record was still in production. "I heard the working mixes on the single," he says. Critical for the video itself, he notes, was the fact that "we got together real well—and that's always a big factor." Walz says he has "hacked out of" projects before when he's felt that he might have problems with the performer.

Director Oblowitz's views were also important to the success of the project. He wanted to "treat it a bit like a film," an urge coming in part from his background as a cameraman.

But in terms of production planning, the "Under The Clock" effort was mapped out like the relatively strict scheduling of a TV commercial, says Arista's Baron, who notes the "very accurate storyboards" used in setting up the effort.

Although the imagery in Street's songs is strong, Oblowitz says he was very careful in the way that he used it. "The whole thing in video is not to be too literal," he says.

"Under The Clock" proved a complex shoot, with 49 setups required in the two days of shooting on New York City's streets and in the studio. However well the splitting of the clip might work, Oblowitz tried to make certain that the action was as close to the pacing of the music as possible. "Every single move is timed precisely to the music," he says.

Street says that she "loved" doing her first clip, seeing no problem in playing the dual role of singer and actress. "I've taken a couple of acting classes out in L.A., which is what everybody does out in L.A.," she says, and the grounding proved a major help in making her video performances easier.

She recommends that artists get deeply involved in the making of their videos, saying that her work with might as well as sound was valuable in terms of sharpening her creative abilities and forcing her to see her work from several points of view at once.

As for the promotion of "Under The Clock," Baron is handling the effort. He made special mailings of material describing Street's work several months before "Under The Clock" came out, and has been letting prime video outlets know about the artist and her qualities whenever he contacts them about Arista's regular run of clips.

The video is getting good play on a number of broadcast and cable-cast shows, says Baron. But even though it went into general release more than a month ago, the clip has not yet made it onto MTV's regular playlist. Word is that programming executives at the channel felt it would better fit VH-1's format, for which it is still being considered.



Street Talk. The executives and artists behind the promotional clip for Janey Street's "Under The Clock" gather for a meeting about the promotion of the clip. From left are Arista Records' manager of video services Peter Baron and vice president of video and artist development Abbey Konowitch, video producer Ken Walz, Street, and video director Michael Oblowitz.

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V.J. Trio. Somelime guest VJ and VH-1 director of programming Kevin Metheny joins regular jocks Don Imus and Scott Shannon at a party celebrating the new network's launch. From left are Metheny, Imus and Shannon.

24-Hour 'Vusic 21'

UHF Clip Channel Tunes Into Las Vegas

BY JIM BESSMAN

This is another in a series of profiles of video clip outlets which covers broadcast, cable and syndicated programmers, as well as club pools.

NEW YORK When Las Vegas' 24-hour video music channel "Vusic 21" was launched last July 31, the owners' intentions were to use the format solely as a way to acclimatize Southern Nevadans to the UHF dial.

"Since we were the only UHF in the market, we needed something highly promotable," recalls station general manager Rick Scott. "When we came out we had to educate the market that there was life on the dial above Channel 13. Nothing else was as hot or promotable as music video."

So the station devised a cross-promotion with area 7-Eleven stores and Burger King outlets which gave away some 20,000 UHF antenna loops in three months. The Burger Kings, all open 'round the clock, featured the channel on their projection screens and passed out literature directing customers to the 7-Elevens, where for 99 cents they could buy an antenna together with instructions for tuning in Vusic 21, not to mention a coupon for a free bag of Burger King fries.

"Word spread real quick," says Scott. "Anyone at all interested in music in this community soon knew about us. And the fact that we are the only UHF here makes it easier, because wherever they bit UHF they get us. So now we tell viewers who still need antennas that they can get them free directly from our sponsors."

Scott cites demand for promotional appearances by station VJs, impact on local record sales, constant request line activity, and surveys showing an "impressive" average viewership minimum of 16,000 per 15-minute period in November amnng the reasons for sticking with music video.

"When we began," he says, "we felt that the popularity of music video might decline like video games did two years ago, and were prepared to phase it out into conventional independent station programming. But fortunately, our fears that viewers might get tired of music video haven't come true yet."

Adds station music director Robert Bell: "If we had just come in showing reruns of 'Gilligan's Island' like everyone else, nobody would shell out 99 cents for an antenna.

(Continued on opposite page)

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Clip Puts 'Yuppies' in Motion

Wall Street Breakers Break Out

BY FAYE ZUCKERMAN

LOS ANGELES Music Motions, a company that specializes in distributing music video clips to movie theaters, is hoping to make its mark producing videos about "yuppies." In fact, the New York company contends that white collar workers have been virtually ignored by the video music community.

So it put together the seven-member yuppie musical group, the Wall Street Breakers & Corporate Rappettes, and is set to shoot a promotional clip that centers on distillusioned white collar professionals who feel they have not been taken seriously for their sense of rhythm and breakdancing abilities. The video will show the seven professionals breakdancing from New York's chic Upper West Side to the trading floors in the Stock Exchange on Wall St.

The lyrics were written by the group's members, who include Music Motions vice president of promotion Pamela Henning, financial consultant James Sharmatt, former computer consultant Ted Henning,

(Continued on opposite page)

MTV PROGRAMMING

AS OF JANUARY 26, 1985

MUSIC TELEVISION

This report does not include videos in recurrent or *date rotation*

VIDEOS ADDED THIS WEEK	BRYAN ADAMS	SOMEBODY	A&M	FUTURE
	MARTIN BRILEY	DANGEROUS MOMENTS	Mercury	HEAVY
	THE CARS	WHY CAN'T WE HAVE YOU	Elektra	POWER
	THE FIXX	LESS THAN ZERO/ THE MASTER PLAN	MCA	HEAVY
	STEVE MILLER	BONGO BONGO	Capitol	NEW
	OZZY	TELL NO TALES	Epic	NEW
	SIMPLE MINDS	DON'T YOU	A&M	BREAKOUT
	SOUTHSIDE JOHNNY	LOVE IS THE DRUG	Mirage/ Atl	NEW
	BARBRA STREISAND	EMOTION	Columbia	POWER
	TALKING HEADS	GIRLFRIEND IS BETTER	Sire	POWER
	THE UNTOUCHABLES	TREE HOURS/EYES	Enigma	NEW
	JOHN WAITE	BE LUCKY/HEART	EMI-America	POWER
POWER ROTATION	BRYAN ADAMS	SUMMER OF '69	A&M	7
	PAT BENATAR	HEAVEN/EVEN KNOWS	Chrysalis	7
	THE CARS	WHY CAN'T WE HAVE YOU	Elektra	7
	DENNIS DeYOUNG	DON'T HURT ANYONE/HOLDS	A&M	7
	JOHN FOGARTY	THE OLD MAN DOWN THE ROAD	Warner Bro	7
	JULIAN LENNON	TOO LATE FOR GOODBYES	Atlantic	7
	REO SPEEDWAGON	TAKE IT RIGHT THIS TEEL/IN	Epic	7
	DAVID LEE ROTH	CALIFORNIA GIRLS	Warner Bros	7
	BARBRA STREISAND	EMOTION	Columbia	7
	SURVIVOR	HIGH ON YOU	Scotti Bros	Epic 7
	TALKING HEADS	GIRLFRIEND IS BETTER	Sire	7
	JOHN WAITE	RECKLESS HEART	EMI-America	7
HEAVY ROTATION	BRYAN ADAMS	RUN TO YOU	A&M	12
	JOHN BAGLEY with PHIL COLLINS	LADY LOVER	Columbia	4
	JOHN CAFFERTY & THE BEAVER BROWN BAND	TENDER YEARS	Scotti Bros	Epic 12
	CHICAGO	HYDE THE INSPIRATION	Full Moon Warner Bros	4
	DURAN DURAN	WILD BOYS	Capitol	4
	FOREIGNER	I WANT TO KNOW WHAT LOVE IS	Atlantic	4
	JOHN MELLENCAMP	JOHN COUGAR	Riva	4
	*HONEYTHROPPERS	ROCKIN AT MIDNIGHT	Es Perranza	4
	*BILLY JOEL	KEEPIN THE FAITH	Columbia	4
	*CYNDI LAUPER	MONEY CHANGES EVERYTHING	Portrait	4
	*MADONNA	LIKE A VIRGIN	Sire	14
	*STEVE PERRY	FOOLISH HEART	Columbia	4
	*BRUCE SPRINGSTEEN	BORN IN THE USA	Columbia	4
ACTIVE ROTATION	*EURYTHMICS	SEXCRIME (1984)	RCA	11
	*GENERAL PUBLIC	TENDERNESS	IRS	4
	*DARYL HALL & JOHN OATES	MY KIND OF MODERN LOVE	RCA	4
	*JOAN JETT	BLACKHEART	MCA	4
	*RUNES	DON'T AGAIN	Arista	4
	*BILLY OCEAN	LOVERBOY	Jive Arista	4
	JOHN PARR	ST ELMO'S FIRE	Atlantic	4
	*PLANET P PROJECT	PINK WORLD	WEA	4
	POINTER SISTERS	NEUTRON DANCE	Planet	4
	JONES/RICHIE	PENNY LOVER	Motown	15
	*ROBERT PALMER	ALL RIGHT NOW	Warner Bros	4
	*ROLLING STONES	TOO MUCH BLOOD	Rolling Stones	4
	*TOTO	STRANGER IN TOWN	Columbia	4
	TINA TURNER	PRIVATE DANCER	Capitol	4
	*WHAM!	CAREless WHISPER	Columbia	4
MEDIUM ROTATION	AUTOGRAPH	TURN UP THE RADIO	RCA	4
	BRUCE COCKBURN	IF I HAD A ROCKET LAUNCHER	Gordmutton A&M	4
	DOKKEN	DON'T GET LUCKY	Elektra	4
	EUROGLIDES	HEAVEN (MUST BE THERE)	Columbia	12
	GIUFFRIA	LIKE TO THE HEART	Geffen MCA	4
	JERMAINE JACKSON	DO WHAT YOU DO	Arista	4
	TOMMY SHAW	LONELY SCHOOL	A&M	4
	TSENA MARIE	LOVE GIRL	Epic	4
	STEVE WONDER	ONE LIGHT IN THE NIGHT	Motown	4
BREAKOUT ROTATION	ALPHAVILLE	BIG IN JAPAN	Atlantic	4
	CULTURE CLUB	MISTAKE # 3	Virgin Epic	4
	JETHRO TULL	UNDER WRAPS	Chrysalis	4
	ELTON JOHN	PASSENGER	Geffen	4
	LOS LOBOS	DON'T WORRY BABY	Slash Warner Bros	4
	MOLLY HATCHET	STONE IN YOUR HEART	Epic	4
	QUIET RIOT	TERRIFIED	FOLIGAN	RCA 4
	SIMPLE MINDS	DON'T YOU	A&M	4
	TRIUMPH	SPELLBOUND	WEA	4
	UB40	IF IT HAPPENS AGAIN	A&M	11
	THE WHO	TWIST AND SHOUT	MCA	4
	WILD KAT	TANGERINE	THIS TIME	Rock-a-Rolla Scotti Bros 4
LIGHT ROTATION	ANIMOTION	OBSESSION	Mercury	4
	MARTIN BRILEY	DANGEROUS MOMENTS	Mercury	4
	BROKAW/BEAR	SMALL TOWN BOY	WEA	4
	MORPHS OUT	REALLY FEEL IT	Prism	12
	THE FIXX	LESS THAN ZERO/ MORE MOVING PEOPLE	MCA	12
	HANDPICKED	BLOOD RUNS COLD/ BROKEN DREAMS	Epic	4
	HEAVEN 17	THIS IS WAR	Virgin Arista	4
	JIM HENDRIX	VOODOO CHILD	Warner Bros	4
	JOHN WAITE	TREAD ON	Capitol	4
	STEVE MILLER	BONGO BONGO	Capitol	4
	STEVE MILLER	SHANGHAI LIL	Capitol	4
	RAIL	FANTASY	EMI America	4
	LOU REED	NEW RED ARCHITECTURE	RCA	4
	POWAN HOLLIDAY	ONE FOOT BACK IN YOUR DOOR	Jive Arista	4
	SUICIDAL TENDENCIES	INSTITUTIONALIZED	Frontier	4
	TOTO	THEME FROM DUNE	Polydor	4
	WHITE WOLF	SHADOWS IN THE NIGHT	RCA	4
NEW ROTATION	ARMORED SAINT	CAN YOU DELIVER	Chrysalis	4
	ASHFORD & SIMPSON	SOLID	Capitol	4
	CATS	RUN TURN TUGGER	Geffen	4
	4-3-1	ANIMAL	Epic	4
	HONEYMOON SUITE	BURNING IN LOVE	Warner Bros	4
	MSM	CALLING THE MEDIUM	RCA	4
	MRUTEMEN	THIS AIN'T NO PICNIC	SST	4
	OMD	SECKA GIRLS	A&M	4
	JOT ROSE	IN & OUT LUV AFFAIRS	Jem Important	4
	FRED SCHNEIDER	MONSTER IN MY PANTS	Sire	4
	SCRITTI POLITTI	IN PRINCIPLE	Warner Bros	4
	JANE SIBBERY	MAN ON THE BEACH	Duke Street	4
	SAINT TREATMENT	LIFE ON EARTH	Restless	4
	SMITHS	HOW SOON IS NOW	Sire	4
	SOUTHSIDE JOHNNY	LOVE IS THE DRUG	Mirage Atco	4
	TEXTONES	STANDING IN THE LINE	A&M	4
	MARC & THE MAMBAS	SO FINE	Warner Bros	4
	THE UNTOUCHABLES	FREE YOURSELVES	Enigma	4
	TIM MOSE	GOODBYE	MCA	4

* Denotes Sneak Preview Recurrent

For further information, contact Buzz Brindle, director of music programming, MTV, 1133 Avenue of the Americas, New York N Y 10036.

New Video Clips

This weekly listing of new video clips generally available for programming and/or promotional purposes includes: Artists, title, album where applicable/label, producer/production house, director.

Please send information to Billboard, New Video Clips, 1515 Broadway, New York, N.Y. 10036.

BIG COUNTRY
Just A Shadow
Steelmen: Mercury
Producer: Steve Lillywhite
Mike Shiels

MARTIN BRILEY
Dangarous Moments
Dangerous Moments: Mercury
Director: Steve Barron Parker Productions
Chris Gilmore

52nd STREET
Can't Afford
N.A. Prather
ICON (TC)
Malcolm Whitehead

JOLD
Last Call/Magazine
Jolt: Motown/Gordy
Ted Williams

KOOL & THE GANG
Misled
Emergency-The Hit Pete Gram
Jeffrey Hornaday for Fabio
Leonardo Productions
Fabio Leonardo

KROKUS
Ballroom Blitz
The Blitz: Arista
Martin Kaufmann Productions
Martin Kaufan

MOTORHEAD
Ace Of Spades
No Remorse: Bronze/Island
N.A.
N.A.

WHODINI
Freaks Come Out At Nite
Escape: Jive Arista
Jive Arista

STEVE WONDER
Love Light In Flight
The Woman In Red
Fusion Films, Beth Brindley, Lynn Reese
Greg Gold



Saintly Party. Members of the band Armored Saint were happy enough with their new video, "Can U Deliver," to turn in their halos and have a party. From left are band members Joey Vera and Gonzo, producer Michael James Jackson, Chrysalis International Group chairman Chris Wright, band members John Bush and Dave Prichard, Chrysalis West Coast A&r director Ron Fair, video director Jonathan Seay and band member Phil Sandoval.

LAS VEGAS CLIP CHANNEL

(Continued from opposite page)

But we offered strong programming in a market with only 18% cable penetration. Viewers had nowhere else to turn to for video music, so it wasn't hard to sell."

According to Bell, the channel has proved so successful with its initial offerings that it is dropping its Vu-ze 21 tag in favor of the KKLR call letters and channel number, "since we've established that '21 is the place to be in this marketplace when you want to see music video."

KRLR daypart: its music video programming, so that mornings favor adult contemporary artists like Lionel Richie, Billy Joel, Julio Iglesias and Richard Clayderman. Afternoons bring the "peak Duran Duran hours," says Bell, and shift towards rock and heavier metal, the latter genre dominating after 10 p.m. with the likes of Judas Priest, Wasp and Def. "Racier" clips, such as the Brian De Palma version of Frankie Goes To Hollywood's "Relax," can be seen late-night.

Heavy rotation features 25 to 30 titles three or four times a day, with the medium concerning some 40 clips two or three times daily. Light rotation is once a day, with "catalog" clips getting on every few days. KRLR also screens syndicated music shows fitting into its format, including "Rock 'N America," "Music Magazine" and "Video Beat."

The station staffs seven VJs who work four-hour shifts, except for the six-hour overnighters. Guest VJs have appeared, including a local radio personality who had been abusive towards the channel, and various contest winners. Studio interviews have been conducted with such artists as the Go-Go's, Deniece Williams and Hoodoo Gurus.

Bell says that the VJs—all chosen locally—have developed their own followings and are in heavy demand for such advertiser functions as stocking rink parties and store sore sales. They also anchor five-minute national newscasts four times daily, as well as reciting the intermittent music newsbreaks.

Contrasting KRLR with MTV, Bell claims a programming range not as "narrow" as MTV's format. "We have room for everything in our programming," he says, "including country videos from people like Waylon, Dolly and Kenny Rogers, and more black music. We also feature more independent label videos, like the Fat Boys' 'Jailhouse Rap.' "

That heavy rotation clip came to KRLR through its weekly survey of area high schools. "That way we can gauge and satisfy our audience's tastes," says Bell. To this end, the station also has a request line constantly in use, and also features videos by local artists when available. Currently, KRLR is producing a clip of the Generics' "Any Young Man," which as part of radio station KOMP's local artist compilation LP, which grew out of a "battle of the bands" giving the winning group a video production.

'YUPPIE' CLIP

(Continued from opposite page)

real estate entrepreneur Daniel Steele and marketing expert Denise Battaglia. Additional group members are the video's director James Steele and Tom Hays, president of Music Motions.

Marteen, best known for his composition work with Taj Mahal and Marianne Faithful, wrote the music for the single. According to band member and director Steele, the group is also hoping to make an album—and, he adds, "The video is a teaser from which we hope to cull a feature film.

"The idea is whaky and topical enough that if it is produced properly, it could garner some bigger prospects," says Steele. For now, Music Motions is looking for corporate sponsors in the form of either ambient promotions or a tag line at the end of the three-minute clip.

If the sponsorship doesn't come through, we are determined to make the video, and will even film it on three-quarter-inch video," he says. "Ideally we would like to do it on 35mm so it can be distributed through [Music Motions] to theatres."

According to company president Hays, the "yuppie" video is the third time the company has produced. Its first was Carly Simon's "It Happens Everyday."

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Genre's Market Share Grows

MUSIC TITLES FINDING NICHE IN BRITAIN

BY NICK ROBERTSHAW

LONDON Though still a small proportion of overall video sales, the market for music on video in the U.K. is nevertheless growing steadily and healthily. At the same time, increased exposure for music programming on broadcast television is stimulating consumer awareness, while fledgling cable and satellite operations promise to further extend the availability of music on the small screen by the late '80s and '90s.

Progress for the home video sector has not come easily. When the first music video titles from Tina Turner, Blondie, Toni Basil and a handful of others reached the marketplace, there was no ready-made audience, no prior experience on which to base pricing policies or marketing strategies. For a long time music videos were almost entirely absent from the U.K. sales charts, and the volumes achieved were often barely into four figures.

Today, largely through a process of trial and error, music video has found its own level and its own niche within the video market as a whole. Pricing has been a key factor. Once it became clear that music software was essentially a sale item, the importance of the psychological 20 pounds sterling ($26.50) retail mark became apparent, and now most full-length programming carries a dealer tag around $13. Video EPs are on sale for as little as $12.

Equally crucial has been the development of a retail base. Video company heads, many of them former record business executives, were quickly persuaded that music video could be sold exclusively or even mainly through specialist outlets, and they have since devoted great efforts to encouraging record dealers to stock their product.

Some companies have established dual distribution systems, for instance, has its own sales force for video outlets, but puts its music product through the EMI Records team. Independent Palace Virgin Gold has proven notably successful with music-oriented labels because of its record industry-based expertise.

When catalogs were small, investment costs high and returns uncertain, the crusade was something of an uphill struggle. Dealers still complain—the narrow margins needed to sustain a sub-20-pound price are a regular source of grievance—but more and more are now doing good business with music videos and aiding the growth of the market by the additional outlet they provide.

The extraordinary success of Vestron's "Making Michael Jackson's Thriller" last year, with U.K. sales exceeding 140,000 units, has proven a powerful incentive to doubtful retailers, particularly the High St. chains. Says Vestron managing director Colin Bayliss: "We need the multiples, and 'Thriller' is the only title, for instance, that has gotten into all three branches of Woolworth's. Boots and Boots The Chemist are now experimenting with a narrow range of music video product, but there is some way to go.

"The entry of record chain Our Price is gratifying," Bayliss continues. "But we'd like to see all disk retailers stocking the material, and I'd say at the moment probably fewer than 50% do."

Vestron's second blockbuster, the Rolling Stones' "Video Rewind," could even rival Jackson's success, joining a catalog that also includes Linda Ronstadt, Neil Diamond, Christine McVie and the Beatles' "A Hard Day's Night." The company's general strategy is to acquire major acts on video and not release too much at once, but Bayliss agrees that there are now indications of a broader base to the market.

Only Jackson, Bowie, Duran Duran and Culture Club now sell into the tens of thousands, but an increasing number of lesser-known acts are making the music video charts and achieving good average sales of 5,000-units plus on the basis of a more specialized appeal.

Recent examples include Chris de Burgh (A&M), the Undertones (PMI) and Bauhaus, whose first video also neatly illustrates the still volatile nature of the business. It first appeared on the now defunct Kace International music label, and then reverted to record indie Beggars Banquet when the latter launched its own music video label last August.

Most of the major labels are not involved in music video. RCA/Columbia released its first five titles last April, and CIC's debut video EP, based on the movie "Streets Of Fire," appeared in August. Other newcomers include Beggars Banquet Video, K-tel Films and Guild Home Video's Peppermint label.

Available product falls under three main categories. Live concert programming still dominates, though many in the industry believe that customers are now beginning to expect more from music video. Recent examples include Videoform Music's superstar-studded "ARMS Concert" in two parts and the same company's Status Quo farewell show "End Of The Road"; MGM/UA's first hi fi stereo release, "Every Brothers' Reunion Concert," and A&M's Godley & Creme-directed Police "Synchronicity" concert.

Promo clip compilations at low prices sell well, often marketed with audio equivalents. Notable are Virgin/PMI's "Now That's What I Call Music Video" releases, Wienerworld/Thorn EMI's "Videostars," "Videotheque" and "VideoHits," now also on the moribund RCA SelectaVision disk system and recent-

(Continued on page 34)



Taking Note of a Genre. RCA/Columbia Pictures Home Video president Rob Blattner and stars gather to promote the creation of the company's new MusicVision line at New York video club Private Eyes. Standing from left are John Oates, Daryl Hall, Blattner, film producer Patrick Montgomery, writer Pamela Page and Robert "Kool" Bell and George Brown of Kool & the Gang.

Diverse March Release

Mixed Bag from Pacific Arts

LOS ANGELES Classical music on videotape, a Japanese mystery drama and martial arts by Chinese masters spotlight March releases from Pacific Arts Video Records.

At the same time, the company has decided to accelerate the release schedule of its 10-part Agatha Christie "Partners In Crime" series.

Enthusiasm from bookstore chains was the main force behind the altered release schedule, the company claims. While "The Cracker" will still lead off the series in February, April will now see the release of three more titles, "The House Of Lurking Death," "Finessing The King" and "The Affair Of The Pink Pearl."

List price for the programs is $24.95. Instead of the usual cardboard boxes, the episodes will come packed in plastic containers. The "Partners" marketing campaign has also been stepped up, with the addition of four-by four-inch "shelf talkers," cardboard foldouts designed to hang off of shelves, and other elements added to the point-of-purchase mix. The "shelf talkers" can also be used as mini stand-ups.

"Partners In Crime" was originally shown as a series on London Weekend Television. It stars "Dune" co-star Francesca Annis.

According to David Doan, president of the California video label, the classical music long-form features Part III of the eight-cassette "Huberman Festival" and includes violinist Henryk Szeryng performing Tchaikovsky's "Concerto in D Minor for Violin" and Vivaldi's "Concerto in A Minor for Two Violins and String Orchestra" with the Israel Philharmonic Orchestra.

The 1982 Huberman Festival was held to honor Bronislaw Huberman, the founder of the Israel Philharmonic. Allan Miller, best known for directing "From Mao To Mozart," took charge of filming the festival in Tel Aviv. The title was produced by Harry Waterston, and is expected to retail for $39.95.

Also coming soon from Pacific Arts is the English-subtitled "Irezumi (Spirit Of Tattoo)," directed by Yoichi Takabayashi and produced by Yasuyoshi Tokuma and Masumi Kanamaru. It will retail for $59.95.

The film centers on a young Japanese woman who, to please her boyfriend, submits to having her back tattooed. The story becomes suspenseful as the woman gets involved in a mystery connected to her tattooist.

"Martial Arts: The Chinese Masters," filmed during the All-China Martial Arts Champions tour in Britain in 1981, features Chinese champion artists. A spokesman for Pacific Arts contends, "This film is not intended as practical instruction, and, in fact, the feats attempted are so dangerous that viewers must be warned not to imitate the procedures."

Highlights of the competition have been preserved on videotape, as have slow motion replays, split screens and analysis by John Taylor. The title was produced by Roger Morris and will sell for $29.95 suggested retail.

FAYE ZUCKERMAN

Greek Distrib Pact Brings Embassy To 20th Territory

LOS ANGELES Embassy Home Entertainment broke new international distribution ground in December when it signed a deal with Videosonic for the distribution of its products in Greece. This marks the 20th territory in which the independent's video titles are marketed.

According to John Sarras, owner of Greece's Videosonic, 50 titles will initially be available to the firm, including "Vice Squad," "Escape From New York" and "Eye For An Eye."

The three-year-old Los Angeles-based Embassy controls its home video distribution throughout Europe, Australia, parts of Africa and Asia. Embassy's most recent home video successes include "Children Of The Corn" and "Silkwood."

FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP VIDEODISKS

Compiled from national retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	2	5	**PURPLE RAIN**	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	CED Laser	29.98 39.98
2	1	9	**THE EMPIRE STRIKES BACK**	CBS-Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	CED Laser	29.98 39.98
3	5	12	**GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲**	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	CED Laser	29.98 39.98
4	4	21	**ROMANCING THE STONE ▲**	CBS-Fox Video 1358	Michael Douglas Kathleen Turner	1983	R	CED Laser	19.98 34.98
5	3	5	**THE NATURAL**	RCA-Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	CED Laser	29.95 39.95
6	7	19	**SPLASH ◆**	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	CED Laser	29.98 34.98
7	6	11	**SIXTEEN CANDLES ▲ ◆**	Universal City Studios MCA Disti Corp. 80076	Molly Ringwald Paul Dooley	1984	PG	CED Laser	29.98 39.98
8	8	6	**YENTL ▲**	CBS-Fox Video 4724	Barbra Streisand	1983	PG	CED Laser	29.98 39.98
9	10	2	**ROBIN HOOD**	Walt Disney Home Video 228	Animated	1973	G	CED Laser	19.95 29.95
10	**NEW▶**		**POLICE ACADEMY**	The Ladd Company Warner Home Video 20016	Steve Guttenberg Kim Cattrall	1984	R	CED Laser	29.98 39.98

● Recording Industry Assn. Of America (RIAA) seal for sales licensed rentals of 37,500 units or sales licensed rentals income of $1.5 million. ▲ RIAA seal for sales licensed rentals of 75,000 units or sales licensed rental income of $3 million (Tiles issued prior to Jan. 1, 1984 are certified under lower criteria.)
◆ International Tape Disc Assn. seal for sales and/or net rentals of $1 million at wholesale

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FACT
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FOR WEEK ENDING JANUARY 26, 1985

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TOP VIDEOCASSETTES RENTALS

Compiled from national retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format
1	5	3	**POLICE ACADEMY**	The Ladd Company Warner Home Video 70016	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta
2	3	6	**THE NATURAL**	RCA/Columbia Pictures Home Video 6-20380	Robert Redford Glenn Close	1984	PG	VHS Beta
3	2	8	**PURPLE RAIN**	Warner Brothers Pictures Warner Home Video 11396	Prince Apollonia Kotero	1984	R	VHS Beta
4	1	9	**THE EMPIRE STRIKES BACK**	CBS Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta
5	4	19	**ROMANCING THE STONE ▲**	CBS Fox Video 1398	Michael Douglas Kathleen Turner	1984	PG	VHS Beta
6	6	7	**THE LAST STARFIGHTER ●**	Universal City Studios MCA Dist Corp 80078	Lance Guest Robert Preston	1984	PG	VHS Beta
7	10	5	**DREAMSCAPE**	Thorn EMI Home Video 2722	Dennis Quaid Kate Capshaw	1984	PG	VHS Beta
8	20	3	**THE NEVERENDING STORY**	Warner Brothers Pictures Warner Home Video 11399	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta
9	7	18	**SPLASH ●**	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta
10	9	15	**GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES ▲**	Warner Brothers Pictures Warner Home Video 11375	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta
11	11	11	**MOSCOW ON THE HUDSON**	RCA/Columbia Pictures Home Video 60309	Robin Williams Maria Conchita Alonso	1984	R	VHS Beta
12	17	11	**THE PHILADELPHIA EXPERIMENT**	Thorn EMI Home Video 2547	Nancy Allen Michael Pare	1984	PG	VHS Beta
13	14	12	**NEVER CRY WOLF ●**	Walt Disney Home Video 182	Charles Martin Smith Brian Dennehy	1984	PG	VHS Beta
14	8	9	**CONAN THE OESTROYER ●**	Universal City Studios MCA Dist Corp 80079	A. Schwarzenegger Grace Jones	1984	PG	VHS Beta
15	16	3	**TOP SECRET**	Paramount Pictures Paramount Home Video 1567	Val Kilmer	1984	PG	VHS Beta
16	13	6	**BOLERO**	Cannon Films Inc USA Home Video 217 468	Bo Derek George Kennedy	1984	NR	VHS Beta
17	12	16	**AGAINST ALL ODDS**	RCA/Columbia Pictures Home Video 60077	Rachel ward Jeff Bridges	1984	R	VHS Beta
18	18	2	**STREETS OF FIRE ●**	Universal City Studios MCA Dist Corp 80085	Michael Pare Diane Lane	1984	R	VHS Beta
19	22	3	**ROBIN HOOD**	Walt Disney Home Video 228	Animated	1973	G	VHS Beta
20	15	15	**SIXTEEN CANDLES ▲ ●**	Universal City Studios MCA Dist Corp 80076	Molly Ringwald Paul Dooley	1984	PG	VHS Beta
21	21	13	**FIRESTARTER ● ●**	Universal City Studios MCA Dist Corp 80075	David Keith Drew Barrymore	1984	R	VHS Beta
22	19	19	**FOOTLOOSE**	Paramount Home Video Paramount Pictures 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta
23	23	39	**RAIDERS OF THE LOST ARK**	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta
24	26	25	**THE BIG CHILL ▲ ●**	RCA/Columbia Pictures Home Video 100211	William Hurt Glenn Close	1983	R	VHS Beta
25	30	32	**TERMS OF ENDEARMENT**	Paramount Pictures Paramount Home Video 1407	Shirley MacLaine Debra Winger	1983	PG	VHS Beta
26	36	15	**UP THE CREEK ●**	Orion Pictures Vestron 5043	Tim Matheson Stephan Furst	1984	R	VHS Beta
27	27	15	**YEHTI ▲**	CBS Fox Video 4724	Barbra Streisand	1983	PG	VHS Beta
28	29	21	**PURPLE HEARTS ▲**	Warner Brothers Pictures Warner Home Video 20018	Cheryl Ladd Ken Wahl	1984	R	VHS Beta
29	28	18	**ICEMAN ▲ ●**	Universal City Studios MCA Dist Corp 80074	Timothy Hutton Lindsay Crouse	1984	PG	VHS Beta
30	24	12	**BREAKIN ▲ ●**	Cannon Films Inc MGM/UA Home Video 800447	Adolfo Quinones Michael Chambers	1984	PG	VHS Beta
31	35	34	**SCARFACE ▲**	Universal City Studios MCA Distributing Corp 80047	Al Pacino	1983	R	VHS Beta
32	**NEW ▶**		**THE MAN WHO KNEW TOO MUCH**	Universal Classics MCA Dist Corp 80129	James Stewart Doris Day	1956	PG	VHS Beta
33	32	14	**RACING WITH THE MOON**	Paramount Pictures Paramount Home Video 1668	Elizabeth McGovern Sean Penn	1984	PG	VHS Beta
34	39	30	**THE RIGHT STUFF ▲**	The Ladd Company Warner Home Video 20014	Charles Frank Scott Glenn	1983	PG	VHS Beta
35	25	13	**THE BOUNTY**	Orion Pictures Vestron 5044	Mel Gibson Anthony Hopkins	1984	PG	VHS Beta
36	33	12	**THIS IS SPINAL TAP**	Embassy Pictures Embassy Home Entertainment 2081	Christopher Guest Michael McKean	1984	R	VHS Beta
37	34	16	**ICE PIRATES ● ●**	MGM/UA Home Video 800427	Robert Urich Mary Crosby	1984	PG	VHS Beta
38	31	26	**TANK ▲ ●**	Universal City Studios MCA Dist Corp 80072	James Garner Shirley Jones	1983	PG	VHS Beta
39	37	12	**FRIDAY THE 13TH-THE FINAL CHAPTER**	Paramount Pictures Paramount Home Video 1539	Dana Kimball Paul Kratz	1984	R	VHS Beta
40	38	13	**BEAT STREET ●**	Orion Pictures Vestron 5047	Gina Belafonte Rae Dawn Chong	1984	R	VHS Beta

● Recording Industry Assn. Of America (RIAA) seal for sales-licensed rentals of 37,500 units or sales-licensed rentals income of $1.5 million. ▲ RIAA seal for sales-licensed rentals of 75,000 units or sales-licensed rental income of $3 million. Titles issued prior to Jan. 1, 1984 are certified under lower criteria.

Home Video's Top Disc Action seal for sales and/or rentals of $1 million at wholesale.



You'd Think They Were Giving It Away. Some of the Winter Consumer Electronic Show's approximately 100,000 attendies crowd the show's floor, looking for the latest in widgets, gadgets and profits.

Music Instruction from DCI

Warner Distributing How-To Tapes

NEW YORK Warner Bros. Publications, the music print arm of Warner Bros. Music, has launched an ad campaign to herald its U.S.-Canada distribution arrangement, effective this month, with DCI Music Video's line of instructional videotapes for musicians.

With a theme of "It's Time You Got The Picture ... The DCI Music Video Picture!," Warner says the ad drive will reach its network of about 30,000 music print/instrument retailers in this country and Canada. One key element in the campaign is a 22-minute sampler for use as an in-store aid. This sampler is free with an order of three videos or more by March 31.

The videos themselves list at $69.95 in either Beta or VHS format. The 60-minute color productions feature instruction by such performers as drummers Steve Gadd, Louie Bellson and Ed Thigpen, guitarists John Scofield and, with a Feb. 1 release, Adrian Belew, and keyboardist Richard Tee. In addition, another Gadd video is due soon, as is a release by bassist Jaco Pastorius.

According to Frank Military, executive vice president and general manager of the Warner Bros. print unit, the company made the deal, effective Jan. 3, to take advantage of the "booming educational video marketplace. The DCI method is unique, and the inclusion of an instructional music folio with the Bellson tape is the beginning of a new era in instrumental instruction." Jay Morgenstern, the firm's president, says the tapes represent a "whole new way for a musician to learn from the great instrumentalists."

Music dealers or musicians interested in DCI Music Video product may contact Mark Pennachio, the print division's sales manager, at the company's offices at 265 Secaucus Rd., Secaucus, N.J. 07094.

IRV LICHTMAN

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MTV'S ROCK 'N ROLL TO GO: A COOPERATIVE EFFORT BY THE MUSIC INDUSTRY TO RAISE FUNDS FOR THE AMC CANCER RESEARCH CENTER.

PAT BENATAR
HELL IS FOR CHILDREN
From the album "Crimes Of Passion" on Chrysalis Records

THE CARS
DRIVE
From the album "Heartbeat City" on Elektra Records

THE FIXX
ARE WE OURSELVES?
From the album "Phantoms" on MCA Records

HALL & OATES
SAY IT ISN'T SO
From the album "Rock 'N Soul Part 1" on RCA Records

BILLY IDOL
REBEL YELL
From the album "Rebel Yell" on Chrysalis Records

KISS
LICK IT UP
From the album "Lick It Up" on Mercury Records

CYNDI LAUPER
SHE BOP
From the album "She's So Unusual" on Portrait Records

MADONNA
LUCKY STAR
From the album "Madonna" on Sire Records

STEVE PERRY
OH SHERRIE
From the album "Street Talk" on CBS Records

RATT
ROUND AND ROUND
From the album "Out of the Cellar" on Atlantic Records

THE POLICE
KING OF PAIN
From the album "Synchronicity" on A&M Records

THOMPSON TWINS
HOLD ME NOW
From the album "Into The Gap" on Arista Records

TINA TURNER
WHAT'S LOVE GOT TO DO WITH IT
From the album "Private Dancer" on Capitol Records

WANG CHUNG
DANCE HALL DAYS
From the album "Points On The Curve" on Geffen Records

MTV NETWORKS INC.

December 14, 1984

Dear Record Retailers and Distributors:

MTV's first LP is coming to kick off '85 - and it's one of the strongest packages to hit the stores and the airwaves in a long time. All of the proceeds from the sale of this record (record companies, publishers, artists, writers) will be donated to the AMC Cancer Research Center. And we need your help to give it maximum visability.

Titled "MTV's Rock 'n Roll To Go," the album contains 16 hit songs all from different labels. Our commitment to this project is high, and we need you to position the album for maximum exposure. We certainly hope you will give it your all.

MTV is donating an extensive promotion campaign for the album including 30 and 60 second on-air spots. We anticipate a long sales period and are prepared to promote the album through a total advertising package on an extensive schedule. By doing your part, you'll contribute to an important cooperative effort that the entire record industry is making to cancer research.

Watch for "MTV's Rock 'n Roll To Go," released soon through Elektra Records and distributed through WEA. Thank you very much for your help in this worthy cause.

Sincerely,

PAT BENATAR
THE CARS
THE FIXX
HALL AND OATES
BILLY IDOL
KISS
CYNDI LAUPER

MADONNA
STEVE PERRY
THE POLICE
RATT
THOMPSON TWINS
TINA TURNER
WANG CHUNG

AVAILABLE ON ELEKTRA MUSIC CASSETTES AND RECORDS

ELEKTRA

FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP VIDEOCASSETTES SALES

Compiled from national retail store sales reports

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Distributor, Catalog Number	Principal Performers	Year of Release	Rating	Format	Price
1	1	8	**PURPLE RAIN**	Warner Brothers Pictures Warner Home Video 11398	Prince Apollonia Kotero	1984	R	VHS Beta	79.98 79.98
2	3	141	**JANE FONDA'S WORKOUT** ▲ ◆	Karl Video Corporation KVC RCA 042	Jane Fonda	1982	NR	VHS Beta	59.95 59.95
3	2	9	**THE EMPIRE STRIKES BACK**	CBS/Fox Video 1425	Mark Hamill Harrison Ford	1980	PG	VHS Beta	79.98 79.98
4	4	58	**RAIDERS OF THE LOST ARK**	Paramount Pictures Paramount Home Video 1376	Harrison Ford Karen Allen	1981	PG	VHS Beta	24.95 24.95
5	8	63	**AN OFFICER AND A GENTLEMAN** ▲ ◆	Paramount Pictures Paramount Home Video 1467	Richard Gere Debra Winger	1982	R	VHS Beta	24.95 24.95
6	6	8	**PRIME TIME**	Karl Video Corporation KVC RCA 058	Jane Fonda	1984	NR	VHS Beta	39.95 39.95
7	5	51	**STAR WARS**	CBS/Fox Home Video 1130	Mark Hamill Harrison Ford	1977	PG	VHS Beta	39.98 39.98
8	11	6	**THE NATURAL**	RCA Columbia Pictures Home Video 8 20380	Robert Redford Glenn Close	1984	PG	VHS Beta	79.95 79.95
9	21	45	**TRADING PLACES**	Paramount Pictures Paramount Home Video 1551	Dan Aykroyd Eddie Murphy	1983	R	VHS Beta	24.95 24.95
10	9	99	**STAR TREK II: THE WRATH OF KHAN** ▲ ◆	Paramount Pictures Paramount Home Video 1180	William Shatner Leonard Nimoy	1982	PG	VHS Beta	24.95 24.95
11	25	7	**THE LAST STARFIGHTER** ◆	Universal City Studios MCA Dist. Corp. 80078	Lance Guest Robert Preston	1984	PG	VHS Beta	79.95 79.95
12	7	57	**48 HRS.**	Paramount Pictures Paramount Home Video 1139	Nick Nolte Eddie Murphy	1982	R	VHS Beta	39.95 39.95
13	17	20	**ROMANCING THE STONE** ▲	CBS/Fox Video 1358	Michael Douglas Kathleen Turner	1984	PG	VHS Beta	79.98 79.98
14	10	16	**1984 SUMMER OLYMPICS HIGHLIGHTS** ▲	ABC Inc. Continental Video 1014	Frank Gifford	1984	NR	VHS Beta	29.95 29.95
15	15	2	**POLICE ACADEMY**	The Ladd Company Warner Home Video 70116	Steve Guttenberg Kim Cattrall	1984	R	VHS Beta	79.95 79.95
16	14	20	**FLASHDANCE**	Paramount Pictures Paramount Home Video 1454	Jennifer Beals	1983	R	VHS Beta	24.95 24.95
17	13	32	**STAR TREK: THE MOTION PICTURE** ▲ ◆	Paramount Pictures Paramount Home Video 8858	William Shatner Leonard Nimoy	1979	PG	VHS Beta	24.95 24.95
18	27	43	**THE JANE FONDA WORKOUT CHALLENGE** ◆	KVC RCA Karl Video Corporation 051	Jane Fonda	1984	NR	VHS Beta	59.95 59.95
19	23	5	**ROBIN HOOD**	Walt Disney Home Video 2228	Animated	1973	G	VHS Beta	79.95 79.95
20	20	51	**DO IT DEBBIE'S WAY** ▲	Raymax Prod. ® Brownstein Prod Video Association 1005	Debbie Reynolds	1983	NR	VHS Beta	39.95 39.95
21	13	20	**FOOTLOOSE**	Paramount Pictures Paramount Home Video 1589	Kevin Bacon John Lithgow	1984	PG	VHS Beta	39.95 39.95
22	16	2	**DURAN DURAN DANCING ON THE VALENTINE**	Duran Duran Sony Video Software 97W5075	Duran Duran	1984	NR	VHS Beta	39.95 34.95
23	30	10	**RAQUEL TOTAL BEAUTY AND FITNESS**	Thorn EMI Home Video 2651	Raquel Welch	1984	NR	VHS Beta	39.95 39.95
24	28	18	**AGAINST ALL ODDS**	RCA Columbia Pictures Home Video 60077	Rachel Ward Jeff Bridges	1984	R	VHS Beta	79.95 79.95
25	26	8	**CONAN THE DESTROYER** ▲ ◆	Universal City Studios MCA Dist. Corp. 80079	Arnold Schwarzenegger Grace Jones	1984	PG	VHS Beta	79.95 79.95
26	18	25	**UNCOMMON VALOR**	Paramount Pictures Paramount Home Video 1657	Gene Hackman Robert Stack	1983	R	VHS Beta	59.95 59.95
27	33	18	**SPLASH** ◆	Touchstone Home Video 213	Daryl Hannah Tom Hanks	1984	PG	VHS Beta	79.95 79.95
28	22	9	**VIDEO REWIND: THE ROLLING STONES GET WIRED HITS** ▲	Vestron 1016	The Rolling Stones	1984	NR	VHS Beta	29.95 29.95
29	19	2	**THE NEVERENDING STORY**	Warner Brothers Pictures Warner Home Video 11299	Barrett Oliver Noah Hathaway	1984	PG	VHS Beta	79.95 79.95
30	31	56	**MAKING MICHAEL JACKSON'S THRILLER** ▲ ◆	Vestron 1000	Michael Jackson	1983	NR	VHS Beta	29.95 29.95
31	39	12	**FIRESTARTER** ◆ ●	Universal City Studios MCA Dist. Corp. 80075	David Keith Drew Barrymore	1984	R	VHS Beta	79.95 79.95
32	36	9	**MICKEY'S CHRISTMAS CAROL** ●	Walt Disney Home Video 225	Mickey Mouse	1983	G	VHS Beta	29.95 29.95
33	NEW ▶	1	**STREETS OF FIRE** ◆	Universal City Studios MCA Dist. Corp. 80084	Michael Pare Diane Lane	1983	PG	VHS Beta	69.95 69.95
34	32	79	**DURAN DURAN** ●	Thorn EMI Ltd. 1646	Duran Duran	1983	NR	VHS Beta	29.95 29.95
35	24	14	**GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES** ▲	Warner Brothers Pictures Warner Home Video 11398	Christopher Lambert Andie MacDowell	1984	PG	VHS Beta	79.95 79.95
36	29	18	**HEARTBEAT CITY**	Warner Brothers Pictures Warner Home Video 11297	Carl Reiner Bernadette Peters	1983	NR	VHS Beta	79.95 79.95
37	38	25	**THE BIG CHILL** ▲ ◆	Columbia Pictures Home Video 60021	William Hurt Glenn Close	1983	R	VHS Beta	59.95 59.95
38	37	19	**MOSCOW ON THE HUDSON**	Columbia Pictures Home Video 60017	Robin Williams Maria Conchita Alonso	1983	R	VHS Beta	79.95 79.95
39	35	3	**YENTL** ▲	Columbia Pictures Home Video 60018	Barbra Streisand	1983	PG	VHS Beta	79.95 79.95
40	34	31	**LIMITED GOLD EDITION CARTOON CLASSICS MICKEY** ●	Walt Disney Home Video 2227	Mickey Mouse	1983	NR	VHS Beta	79.95 79.95

● Recording Industry Assn. Of America (RIAA) seal for sale of certified unit of 100,000 and up. ▲ RIAA seal for sales of 50,000 to 99,999 units. ◆ Platinum Awards: Diamond certificate for 1,000,000 units or sales to industrial tie-in over $1.5 million. Video Award price for Jan. 1, 1984 is for combined units of all formats.

Note: The RIAA seal for sales and or net rentals of $1 million at wholesale.

MUSIC SALES IN BRITAIN

(Continued from page 30)

ly re-released by Thorn EMI as a $40 three-tape collection, and CBS/Fox's August release "Rock Concert," selling at only $12.

The third category, and currently the least developed, is the pan-documentary production that combines performance with backstage material. Demand for this kind of programming has speeded the move into purpose-made productions by video labels, as well as by acts and management. Virgin Vision's David Marlow recently set up his own company to develop music video projects; MGM/UA has commissioned Jonathan King to produce a series of 13 one-hour video programs; Polydor's Barry Gibb recently released what was called the "first true video album"; Vestron is spending a reported $1 million on a Beach Boys documentary; Embassy has signed a four-way deal with two Japanese and one Stateside partner to set up projects with established and developing artists.

Broadcast television is becoming increasingly a part of this equation. Two of the most interesting recent projects—Miles Copeland's "The Rebellious Jukebox" series, aimed for U.S. Showtime, and the Russell Mulcahy-directed "Duran Duran—As The Lights Go Down"—involve independent work for Channel TV and its production arm, Zenith.

A number of London's tv facilities have equipped themselves specifically for music video work. The BBC has re-vamped music inc. including specials from its "Old Grey Whistle Test" rock show, for home video. The independent contractors, armed with a new approach to the talent unions, are following suit.

Tyne Tees' influential "Tube" magazine program will appear when the company has found a distributor, while Thames TV is putting out Jonathan Miles' "Rigoletto" for the small classical market.

Besides generating potential home video material, broadcast coverage of pop music does much to stimulate interest in music video generally. Since the arrival of Channel Four early in 1983, that coverage has increased dramatically and taken on fresh and innovative forms, a development consistently with the rise of the video clip and providing, in the absence of a British MTV, the only vehicle exposure for promo clips. Few companies operating in the home video market maintain that network television damages sales; on the contrary, Channel Four's handling of the Michael Jackson "Thriller" special much to excite public demand, and RCA/Columbia deliberately prevented Andrew Lloyd Webber's "Song And Dance" on BBC-TV before its video release on the grounds that, as company head Steve Bernard put it, "There is bound to be enormous consumer demand after this giant and unprecedented presidency."

An additional important effect of Channel Four's emphasis on pop has been to open up the possibility of regular tv advertising for both video and record companies, by delivering a guaranteed target audience of young music fans at affordable rates.

The quality of Britain's broadcast television and the ultra-high state of home video penetration are often cited as factors in the slow start ca-

ble has made. Market research predicts weak demand and no profits, and the phasing out of capital allowances has contributed to an atmosphere of financial uncertainty. Nevertheless, the Cable & Broadcasting Bill has been through Parliament, a chairman for the new Cable TV Authority—formerly Gillette's chief—has been found, and 11 cable franchises have been awarded.

As music-content program channels are already available to a handful of viewers in a handful of British towns, One In Music Box, product of a merger between rival Thorn EMI and Virgin/Yorkshire TV projects early in 1984 and now helmed by former record company head Charles Levison.

A true MTV equivalent, screening up to 15 clips hourly, Music Box began independent transmission on the ECS-1 satellite in July, reaching 600,000 homes in 19 European countries. By February, this figure should rise to nearly four million, but only 450,000 of these will be in the U.K., where cabling currently reaches only a small fraction of households. Also in business across Europe is Sky Channel, Music Box's former carrier now actively developing its own music programming such as "Sky-Fi Music."

British plans for direct broadcasting by satellite (DBS) are even less advanced than cable activity, and commercial viability is even more uncertain. The government's own recommendations will take two million people and seven years to make DBS pay, and there are fears that if the start is delayed beyond the original target date of late 1986, which is increasingly probable, the system may not get into business at all.

Initially intended as a BBC channel, the project has been re-constituted because of financial risks, as a three-channel affair involving the BBC and the Independent Broadcasting Authority as unprobable beforehand with 30% and 30% stakes respectively, plus a third grouping of five companies, among them Thorn EMI, Granada TV, Rental and the ubiquitous Virgin Group, with 20%.

The probability is that home video will dominate the narrowcast market in Britain for the foreseeable future, and that music video will form an increasingly important sector within it. Some observers contend that with VCR sales slowing and software price reductions limited by the mechanics of videocassette production, distributors are condemned to sales of less than 20 units for ever. Philips' LaserVision videodisk system, still clinging to its market foothold, is usually ignored in such calculations.

Most video chiefs are bullish, however. David Hockman, joint head of PolyGram Music Video, says: "For the three years we have been involved, sales have shown a steady and consistent growth, and as the supply of feature films for the home video market begins to dry up, that trend can only accelerate."

Picture Music International's Geoff Kempin sees the arrival of Beta Hi Fi video machines on the market as one of the most encouraging developments: "At last we can say, this is hi fi with pictures."


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IS AVAILAB
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Rock, Rock, Rock
Room Service
Santa Fe Trail

LAUREL & HARDY
Laurel & Hardy, Vol. 1
Laurel & Hardy, Vol. 3
Laurel & Hardy, Vol. 5
Laurel & Hardy, Vol. 6
Pardon Us
Sons Of The Desert
Swiss Miss
Way Out West

ASTAIRE & ROGERS
Flying Down To Rio
Follow The Fleet
Shall We Dance
Top Hat

JOHN WAYNE
Allegheny Uprising
Back To Bataan
Flying Leathernecks
Fort Apache
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FLASHPOINT

...If only the truth were known.

THORN EMI Video is pleased to announce the videocassette release of this year's top conspiracy thriller, "Flashpoint." Inspired by the JFK conspiracy theory, "Flashpoint" stars Kris Kristofferson, Treat Williams, Tess Harper, and Rip Torn. It's about what happens when two Texas border guards unearth the skeletal remains of a man at the wheel of a jeep, buried in the desert, along with two phone numbers that trace back to the JFK assassination. "Flashpoint" thrilled critics and movie audiences alike. "Political intrigue, JFK assassination-conspiracy theories, cowboy style shootouts, secret agents...." raved the Philadelphia Enquirer.

Make sure you order plenty of "Flashpoint" videocassettes from THORN EMI. The conspiracy thriller of 1984 that will make you some thrilling cash in 1985.

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THORN EMI
VIDEO

New Home for American Artists Studios

Minneapolis Facility Moves to Arts Zone Site

BY MOIRA McCORMICK

MINNEAPOLIS American Artists Studios has moved downtown from its Loring Park location to the site of a proposed arts business district, according to Owen Husney, chief of the production/management firm. A new recording company, Metro Studio, owned by Doug Brown of the Twin Cities firm Good Music Agency, had taken over the 24-track room which formerly housed American Artists.

Husney says American Artists' move follows the dissolution of a business relationship between him and Erwen American Artists' name, a 5,000 square foot turn-of-the-century warehouse, is located in the area slated for a state-funded "arts enterprise zone," which is to offer a variety of financial benefits to artists headquartered there.

Husney says the arts zone, a joint project of Minnesota governor Rudy Perpich and a group of Twin Cities art business representatives, is expected to go into effect within the next few years. "We wanted to be the first ones in," he says.

Husney and filmmaker partners Ron Sonkin and Ken Green plan to build the warehouse into a multipurpose facility dubbed "Rock'n'Roll High School," incorporating a state-of-the-art 24-track studio with mixing capabilities, along with film, video, photography and choreography departments.

"The facility's purpose will be twofold," he says. "One, it will aid in the artists' development processes, whereby they can do test shots, learn to lip-sync, etc. Two, it will be used to produce commercial videos."

Husney expects the project to be finished within two months, with offices opening within the next month. Total cost of the project, he says is "well into the high six figures."

Husney, who signed Prince to his first recording contract in 1979, says he's currently "developing groups for Atlantic, CBS and A&M." They include Jesse Johnson, formerly of the Time, whose first A&M single is due in January, and the Girls. Columbia artist Andre Cymone recently parted managerial company with Husney in what Husney terms a "mutual business decision."

Metro Studio, having taken over American Artists' former space, has been hosting a variety of regional and national bands, according to head engineer Kirby Binder. They include the Suburbs, the Bingham—McCabe Band (formerly Lamont Cranston) and Jump Street (formerly Gypsy).

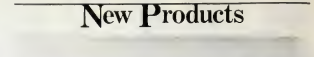
Binder says a number of independent engineers regularly work out of Metro, including David Rivkin (Prince, Lipps Inc.), Peter Martinsen (Suburbs, Vixen) and Dominic Troiano (formerly of the James Gang.)

Aside from the addition of a Lexicon PCM 42 digital delay, equipment in Metro Studio remains the same as when American Artists operated the facility. Console-wise, it includes an MCI JH-428 console; JH 16/24-track machine; 110B mixdown machine, JH-430, JBL 4311, and Auratone 5C monitors; Inovonics compressor; Eventide 2016 digital reverb; Teletronix tube compressor, and Lexicon PCM 41 digital delay.

Binder, who has worked in that facility for the last year and a half, says a new system of fair packages commensurate with budget and purpose of recording project is in the process of being implemented under new studio manager Larry Osterman.

In addition, Good Music Agency divisions Good Music Management and Positive Promotions are headquartered in Metro Studio's premises, presided over by Mike Gallney and Suzanne Duran.

New Products



U.S. Audio's Gatex is a noise gate/expander that gives the user four independent channels capable of gating or expanding for a very reasonable $399. The Gatex utilizes the new Valley People TA-104 VCA to enable it to process audio signals without coloration, according to the manufacturers. U.S. Audio is located in Nashville.

Video Track

NEW YORK

Michael Peters conceived, directed and choreographed **Marlon, Randy, Jackie** and **Tito Jackson** for the video of their Epic single "Body." It was edited by **Billy Williams** at **Another Direction**. **David Seeger**, a vice president of **Today Video Inc.**, took charge of the film-to-tape transfer for the clip, using Today Video's new DSRC.

Seeger mixed the audio directly onto a video, a process rarely performed for music videos. All 10 audio tracks are said to have been mixed to the picture.

Jon Small has been hard at work producing video clips for **Alan Parsons, Deborah Allen** and **Chicago. Ron Jacobs** directed the Parsons video for "Let's Talk About Me," off of his Arista album, "Vulture Culture." Jacobs also took charge of Allen's "Rocking Little Christmas" for RCA Records. Chicago's "Along Comes A Woman" was directed by **Jay Dubin** for **Picture Vision**, a newly formed company.

Dubin also directed "The Wombles," a half-hour children's video series that features music videos, comedy and drama. It was shot and edited at **VCA Teletronics. Gary Bradely** and **Ken Gutstein** edited the shows using the firm's **Montage** system. **Robert Altman** of **Robert Halmi Productions** produced.

Unsigned rock bands are slated to be featured on **Campus Network's** "New Grooves" music video show, which will be aired nationally to the college community. Aspiring musicians are encouraged to send three-quarter-inch videos to "New Grooves" c/o **East Coast People** in New York.

LOS ANGELES

Heavy metal band keel lensed "The Right'To Rock' at the **Soundstage** and on location in San Gabriel, Calif. It was directed by **Francis. Delia**, who recently also worked with **RCA's Nails. Kurt Vandermoullen** edited the **A&M group's clip at KV.'s Hack Shack.** It was lensed by **Max Pomerleau.**

All material for Video Track should be sent to Faye Zuckerman, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Audio Track

NEW YORK

Stephen Miller was in at **Evergreen Recording** producing und engineering **Mitchell Forman's** new album for Windham Hill's new Magenta label. **Hahn Rowe** assisted on the project.

Recently opened **Big Apple Studios**, located on the site of the old Ono/Lennon Hit Factory, is an audio/video complex incorporating Neve, Studer and Mitsubishi digital equipment. Projects in progress there include **Bob Clearmountain** producing **Road Scholars**; a 12-inch from **Benny Rose** titled "Only You"; and reports from **Mongo, Dawn Lewis** and **Sheer Joy.**

Celebration Recording recently completed scoring for a PBS "American Playhouse" film, "Nora Wine," slated to air Monday (21). Music was composed by **Paul Chihara** and produced by **Charles Yassky.** Engineer for the sessions was **Michael Farrow**, assisted by **Maurice Puerto.**

At **Secret Sound, Ray. Goodman & Brown** are mixing their upcoming album for Panorama Records. **Al Goodman, Chuck Corrado. Kevin Owens** and **Walter Morris** are all producing; with **Sean Delaney** engineering and **Warren Bruleigh** assisting. Also there is **Foreign Legion**, cutting a new single with producer **Paul Shapiro.**

Recent developments at **39th Street Music: Roma Baron** has been producing German vocal duo **Rumpe-Humpe**, with **Leanne Unger** at the console. CBS/Silver Blue artist **Sally Rex**, with **Richard Kaye** engineering. And producer **Rod Funston** has been completing two solos for new artists **Dave** and **Ray**, again with Kaye at the board.

Designer recorded and completed the final mix on his new 12-inch at **ERAS Recording**. Produced by **Keith "Designer" Prescott** and **Margot Jordan**, the single is available through J&M Records.

At **Studio Apartment, Brian Cullman** is currently completing the score for Catherine Vecoria's new film, "Au Pair". Working with are co-producers/engineers

Jenifer Smith and **Leslie Winston.**

Activity at **The Ranch, Clive Stevens** remixing two tracks for **West Germany** to be released on Frog Records. Recent **Ric Rondello** is at the board, with **Robbie Norris** assisting. Also, **Gwen McRae** cutting tracks for her new single with producer **Wayne Cobham. Lincoln Clapp** is at the console, with **Ken Cedar** and Robbie Norris assisting.

At Power Play in Long Island City, **Fonda Rae** recently cut a new single, "Please Don't Make Me Wait," with producer/engineer **Patrick Adams. The Intruders** were in finishing their Polygram album with producer **Kenny Bryant. Julian Herzfeld** and **Rick Gratz** engineered. **Darrell Gustamacho** was in producing the band **Convicts** for MCA/CBS. **Michael Young** engineered.

LOS ANGELES

Melissa Manchester was in recently at **Sunset Sound** with producer **Trevor Veitch** recording "Water From The Moon," her MCA debut album.

Action at **Sound Image**: artist **Demola Adipuju** of **King Sunny Ade's** group is in working on a solo project for Mojo productions with engineer **John Henning.** A.I.P. recording artist **Bravin** is finishing tracks for new producer/writer **Steve Brown** at the controls. And producer/artist **Brett Gransom** is tracking a solo album project, with **Elliott Peters** engineering.

Mercury act **Con Funk Shun** is in at **Skip Saylor Recording** tracking a single with producers **Billy Osborne** and **Zane Giles. Skip Saylor** is engineering. Producer **Patrick Moraz** is in with a solo album for upcoming **Carl Anderson** album for Epic, with Saylor again at the controls. And producer **Evan Pace** is in cutting tracks on **Chubby Checker** for Even Space Productions. **Tom McCauley** is engineering.

All material for the Audio Track column should be sent to Steven Ziplow, Billboard, 1515 Broadway, New York, N.Y. 10036.

Sound Investment

A heavily feature spotlighting noteworthy equipment acquisitions in the audio and video production and post-production industries.

Midi In The News: New York's Greene Street Recording has added a number of new keyboards, controllers and sequencers. New gear at the facility includes Roland's Microcomposer Controller with Roland modules, the Roland SBX-80 Sync Box, a Super Jupiter MKS-80, an MPU-80 Super Jupiter Programmer, and the Roland Plant P MKS-10 and Planet S MKS-30. Greene Street has also taken possession of the firm's new plant in Bel Bil-80 eight-second sampling delay unit.

Ready To Break ground in February is Digital Recorders, a $2 million, 7,200 square foot, all-digital studio complex to be located in Nashville's Melrose area. The complex is being designed by Sound Studio Systems Inc., a recently formed design company headed up by Nashville producer Norbert Putnam. Digital Recorders, the firm's maiden project, will feature two fully automated studios equipped with digital multi-track recorders, two programming and overdub suites, two private lounges and restaurant, bar and spa facilities. Owned by a group of Nashville investors, the new complex is expected to be completed in July.

Soundcraft Says its newly opened manufacturing facility in Borehamwood, Herts., a London suburb, is one of the most advanced and extensively automated plants for a mid-size company in the U.K. According to the firm, the new plant brings all aspects of manufacturing under one roof, including a fully automated PCB assembly line. Equally important, says Colin Mason, Soundcraft's managing director, is the flexibility the new facility gives the company. Mason estimates that changes to the manufacturing plan for a piece of equipment can now be made in three weeks rather than the two to three months previously required.

Also on the Soundcraft front, the company's California arm reports the delivery of one of its TS 24 consoles to producer/arranger/composer Kashif. The desk is a 40-channel, fitted with Audio Kinetics Master Mix disk based automaton, and has been installed in Kashif's studio in Stamford, Conn., teamed with a Sony PCM-3324 24-track digital recorder.

With The Installation of a new Solid State Logic 4000E computerized console, Kajem Recording becomes the first and only studio in the Philadelphia region to offer the SSL system. The new console features SSL's Primary Computer in a 48-channel mainframe, and Kajem reports that its control room, is being redesigned by New York's Acoustilog to better complement the SSL.

According to Kajem's Kurt Shore, the studio's rates are "significantly lower" than other SSL-equipped studios in New York and other cities.

Despite Accommodation to Video Revolution

FOREIGNER STILL LOYAL TO RECORDS

BY PAUL GREIN

LOS ANGELES The rules of the game in pop music have changed a lot in the three and a half years since Foreigner released their last studio album. The visual component has become much more important, as the success of MTV and most of today's top acts clearly shows.

Mick Jones, Foreigner's guitarist and co-producer, is aware of the market changes, and is adapting to them. The group has released its first video (for "I Want To Know What Love Is"), and is planning to add a few special effects when its next tour starts in early March.

But video revolution or not, Jones makes it clear that his heart is still in the *record* business.

"Records are still records," he says. "I think one of the main aims of an album is to allow you to work out your own images. I think an oversaturation of video can be harmful, inasmuch as you're laying your concept on the public, and it may not necessarily be the one they have or want to have.

"I'd certainly like to use the medium, but not to overdo it. We haven't got any grand scheme of a video career in mind. We're just going to use it for what it is: a sort of extra promotional boost for the album. I think some artists just live by it, and very often they sacrifice some musical content for the video content."

Jones says that at one point the group was considering not doing a video. "We were one of the only holdouts," he says, "and when I saw one or two of the other holdouts finally appear with videos, it even strengthened that resolve. I think it can be quite harmful to a mystique. It's a delicate thing."

Could Jones be alluding to Bruce Springsteen's debut video for "Dancing In The Dark"? "I didn't mention any names," he laughs.

Given Jones' misgivings, why did Foreigner make a video at all? "I thought by not doing it, people might think we were just being pretentious," he says. "I thought, why make a big deal of it? Let's do one and see what happens."

What does he think of the clip? "We managed to do one that's quite direct and emotional. We played quite warmly the feeling of the song."

And what of Jones' plans to spiff up Foreigner's live show? "Actually, we're preparing a visual show with a few special effects which I don't think have been used before in the way we're going to use them," he says. "I thought the last tour was starting to get fairly visual, fur us anyway. But again, I don't like to over-effect a show."

Still, even after eight years and six consecutive top 10 albums, Foreigner remains a faceless supergroup—a characterization that doesn't bother Jones in the least.

"That's fine by me," he says. "I enjoy the anonymity. I don't think anybody in the group is desperate to be recognized in their own right. I think we actually have an identity which is being built slowly. It's not a flashy image that we have, but I like to think we're a group that people tend to take seriously."

While Foreigner was off the market for a long time between "Foreigner 4" and the new "Agent Provocateur," Jones says the time was generally accounted for.

"First, we were recovering from the recording and world tour for '4,' which represented two and a half years' solid work. And then there were one or two complications. We had started the new album with another co-producer, Trevor Horn. But after working with him for two or three months, we decided it wasn't working that well. So we had to sort of re-group."

What does Jones think was missing in that collaboration? "It was basically a clash of two people who had very strong points of view and weren't that willing to bend."

When that didn't work out, Foreigner enlisted Alex Sadkin, who had been just finishing the Thompson Twins album, "Into The Gap." Says Jones: "I'd known of Alex for quite a while, and I liked his work on Grace Jones' album and also Robert Palmer, Grace Jones and James Brown."

Foreigner has used a different coproducer on each of its studio albums: John Sinclair & Gary Lyons, Keith Olsen, Roy Thomas Baker, Robert John "Mutt" Lange and now Sadkin. Jones says the group likes to get fresh input, but he also offers another reason for the constant switching:

"We do take rather a long time making our albums. I don't know whether many producers *want* to work with us again. I think once may be enough for some of them."

(Continued on page 43)



Foreign Agents. Foreigner members await reports on the recent release of their Atlantic album "Agent Provocateur." Standing from left are Lou Gramm, Mick Jones, Rick Wills and Dennis Elliott

Manager Builds New Roster

Cohn's Outlook No Longer Doobie-ous

BY JACK McDONOUGH

SAN FRANCISCO When the Doobie Brothers broke up in 1982 after selling a reported 33 million records worldwide, it was just the front end of a one-two punch for manager Bruce Cohn, who was going through a marital split at the same time that the band he had managed for 12 years was calling it quits.

The combination was sufficient to knock Cohn out of the music business for the better part of two years. "My whole life was in upheaval," recalls Cohn. "For a long time I wasn't able to make decisions because I didn't know how much money I had."

But now with a turnaround that he claims puts him in a position in some ways preferable to when the Doobies were on top of the world, Cohn is back, managing Night Ranger, Taxxi, Michael Furlong and—yes—a resurrected version of the Doobies.

"After the Doobies broke up," says Cohn in explaining his multiact roster, "I told myself I'd never get in that kind of situation again, where I'd be at the mercy of the whims and the ups and the downs of one act. I decided that in the future I would always have at least two acts.

"After the layoff I realized very clearly that managing is like riding a bicycle: You don't forget. I know where all the buttons are. All I need are good songs and an artist who can perform well and is willing to work hard. We can do the rest."

The success of Night Ranger is the most effective proof of Cohn's contention. The band's second album, "Midnight Madness," has spent more than a year on the charts and has sold upwards of two million units. Their third album is due for February release on Camel/MCA, with Japanese and European touring to follow.

Cohn notes that when he linked up with Night Ranger, they were a month away from finishing their debut album, "Dawn Patrol."

"It was recorded and mixed," he says. "They were signed to Boardwalk, but then went Chapter XI in the middle of the release. So we made a deal quickly, with Bruce Bird's help, to put them with MCA through Camel. And we put them with Monterey Peninsula Artists for booking. We started recording [Midnight Madness] before we even had the deal because I knew we couldn't slow the momentum."

Cohn credits the $100,000 video done for the first single, "Don't Tell Me You Love Me," with establishing the band. "That song was top 10 on MTV for three months. Then we were able to follow up the AOR success with a hit single, 'Sister Christian,' which got us to a whole different audience. And that's ironic, because 'Sister Christian' was written four or five years ago and was available for the first album, but we thought it was too soft."

As for his other acts, Cohn has switched the Marin-based trio Taxxi from Fantasy to MCA, with veteran Tom Dowd set to produce the group's fourth package. Michael Furlong has earned AOR and video exposure with the title track from his debut Atlantic set, "Use It Or Lose It." And Doobies founders Tom Johnston and Pat Simmons are writing material for a spring release, with Cohn indicating that the other Doobies "will be invited" to join on for a summer reunion tour.

"I know the audience for the Doobies is still there, says Cohn. "Everywhere I go, people ask me why they broke up. The answer is that after 12 albums in 12 years they needed a break, and the only way to get a break was to break up.

"But we left a lot of fans out there waiting and hoping for more Doobies music, and for this upcoming album we'll be going back to the roots."

'Underbelly' Hits the Road

Low Profile for Blue Oyster Cult

BY THOMAS K. ARNOLD

SAN DIEGO For most of the '70s, Blue Oyster Cult, the granddaddies of heavy metal, enjoyed broad-based success. Boosted by the growing popularity of AOR radio, the band consistently sold out multi-thousand-seat arenas and scored a series of gold albums, even though they could boast of only one bona fide top 40 hit, 1976's "(Don't Fear) The Reaper."

But with the decline of AOR in the last few years, Blue Oyster Cult's career has slipped according: The group's most recent Columbia album barely cracked the top 50. Lead singer Eric Bloom says the reason they haven't toured here in more than a year is that they're no longer able to fill the large halls the way they used to.

"There's no such thing anymore as AOR, especially in the East," says Bloom. "Everybody's top 40. If you don't have a hit, you don't get any airplay, and since we're an album-rock band, we're not on the radio as much as we used to be."

So what's a poor band to do? In Blue Oyster Cult's case, says Bloom, the strategy is to take a step *backward*: For the last few months, the group has been playing a series of small club dates all over the country as Soft White Underbelly, the name it used prior to its rise to stardom in the early '70s.

"With the current state of the American tour business, we're doing just as well not touring the U.S. as Blue Oyster Cult," says Bloom, whose band is represented by ATI. "Touring here is different nowadays—there are megagroups like Michael Jackson and Prince who soak up all the purchasing power and everybody else suffers as a result.

"So we haven't toured as BOC in more than a year, and this is our way of letting people know we're still around. I mean, I talk to people all the time who think we've broken up, but just because we're not in your town every six months like we

(Continued on page 43)

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Talent in Action

CONCERT FOR HUMANITY

Vanderbilt Univ., Nashville
Tickets: $10

IT WAS A BENEFIT that benefited everybody: Every ticket was sold; every act played to an enthusiastic audience, and every ticket buyer got a great deal more than his or her money's worth. The Jan. 12 "Concert For Humanity" here (with all proceeds going to the Red Cross's Ethiopian Drought Fund and African Famine Relief Program) drew a standing-room-only crowd to Vanderbilt Univ.'s 1,200-seat Langford Auditorium, and brought together some of the most imaginative musicians and singers in town.

So in tune were audience and artists that the show ran almost six hours. Perhaps because the reasons for the benefit were so often cited, the audience exhibited a sense of warmth and communality rare even for a "good-deeds" occasion like this. This can largely be credited to the show's originators: Beth Smith of the Nashville Music Group and John Cowan, bassist for the New Grass Revival. They conceived and staged the event in less than a month.

Although no act went begging for applause, the clear favorites were Ricky Skaggs, John Prine and ex-Amazing Rhythm Ace Russell Smith. Each performed with a minimum of fuss and barking. Skaggs did most of his seven-song set accompanied only by his own guitar-playing (although he did enlist the Revival to spirit him through the rambunctious "Uncle Pen"). Prine, bracketed by a lead guitarist and a bass player, stilled the crowd almost solely through the power of his lyrics. Smith orchestrated one of the most solid singing of the concert with snippets of self-effacing humor.

But for sheer artistry, no one touched the New Grass Revival. The stellar quartet brightly threaded its way through the evening—singly, in pairs and in total—always attentive in its support of the other artists, always masterful in its handling of the bluegrass, jazz and country idioms.

Lead guitarist Pat Flynn was the workhorse of the event, backing performers time and again, and doing it so brilliantly that he racked up more spontaneous applause than any other picker. Mandolinist/fiddler Sam Bush, banjoist Bela Fleck and Cowan were just as outstanding in their playing, but had less stage time than Flynn to demonstrate it.

Those who stayed until the end of the concert—about two-thirds of the house—were treated to a lively and enormously varied set by the Nitty Gritty Dirt Band that ranged from such standards as "Mr. Bojangles" and "An American Dream" to the more current "Long Hard Road (Sharecropper's Dream)" and "Highlines." Even with more than five hours of music stretching behind it, the audience demanded an encore from the group.

In addition to the acts performing separate sets, there were fine support appearances by Dave Loggins, percussionist Ambrose Campbell, violinist Mark O'Conner and Jason Ringenberg (of the Nashville Scorchers).

EDWARD MORRIS

SHALAMAR
DAZZ BAND

Holiday Star Theatre
Merrillville, Ind.

BOASTING A TWO-THIRDS new lineup, and pushing a new Solar album, Shalamar opened its brief "rehearsal" concert here Jan. 6 before jaunting off on a European tour. (A Stateside circuit is due to start in March.) Shalamar kingpin Howard Hewett was in typically golden-throated form, and between him and new members Micki Free and Delisa Davis, the delighted tyranny of audience members seldom stopped.

Backed by a five-piece band, Shalamar skillfully mixed new material from their latest album, "Heartbreak," with older favorites such as "The Second Time Around." Relaxed and loose throughout the show (a bit too much so during the set's middle portion, which dragged noticeably), Shalamar seems to have gotten over the loss of longtime members Jeffery Daniels and Jody Watley.

Micki Free's borderline metal guitar leads and flashy good looks (reminiscent of you-know-who from Minneapolis) added an aggressive element to the group's increasingly rocked-up r&b. Davies' keyboards and songwriting solidified the front line's image as a musically self-contained unit by the time the group kicked into its closing one-two punch combination of the crossover hits "Dead Giveaway" and "Dancin' In The Sheets," it was evident that this incarnation of Shalamar is a pop force to be reckoned with.

Image being as vital as it is to Shalamar, a costume change or two for the trio didn't seem out of line. Hewett's and Free's constant nuzzling and hand-holding of the female fans streaming up to the stage's edge got to be a bit much after a while, but in a way was kind of sweet—many performers don't acknowledge their fans at all.

The Dazz Band kicked off the evening with a strong set of their signature r&b/funk, marked by elastic bass lines. Presenting a street version of the traditional r&b show (matching suits were distinctly *au courant*, and choreography showed great dancing influence), the Dazz Band's tighter-sounding set left one hoping they'd be coming back next as headliners.

MOIRA McCORMICK

STRYPER
AUTOGRAPH

Civic Auditorium, Santa Monica
Tickets: $9.50 advance, $10.50 door

THE CONCEPT OF a born-again Christian heavy metal band is so alluring, it's tempting to ignore Stryper's naive lightheartedness and concentrate on the angle. After listening to them play for an hour and a half on Dec. 28, that still seems like a good idea.

Enigma Records' Orange County find isn't a terrible band. But it is a very ordinary hard rock band, most of whose numbers sound like outtakes from the last Iron Maiden album. However, the songs also include lyrics about the love of Jesus and following in the footsteps of the Lord—and the crowd takes as loudly for blessings as it does for guitar solos.

Since millions of Americans have become "born again" since the early '70s, and since conventional heavy metal is taboo for their teenaged children, Stryper falls into a ready-made consumer niche. This is not to say that Stryper's Christianity is a gimmick; the bandmates are undoubtedly sincere in their beliefs. Their stage show is as manipulative as a Jimmy Swaggart fundraiser—but no one doubts Swaggart's sincerity, either. Still, it doesn't make either of them better entertainers.

What can you say about a stage set that turns a strobe light cross into the "T" of Stryper, and uses two fluorescent circles with the logos "Devil" and "666" banded by a universal "no entry" red slash? Some very complex concepts are being reduced to laughable simplicity here.

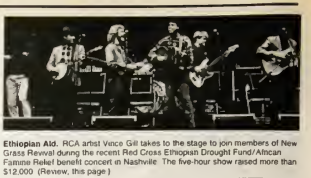
Lead singer Michael Sweet interrupts the music for brief sermons, and guitarist Oz Fox throws Bibles and copies of the group's holiday single, "Jesus Christ Is The Reason For The Season," into the crowd. All of this is punctuated by Bob Sweet's drumming, easily the most interesting aspect of the show. Unfortunately, his innovative style often works at odds with the plodding conventionality of his cohorts.

Still, the almost full house was ecstatic, and the number of yellow-and-black outfits (Stryper's album is titled "The Yellow And Black Attack") indicates a devoted following.

Opening the show was RCA's Autograph, a five-man hard rock band whose guitarist and keyboard player *both* think they're Eddie Van Hal•n. Their sound falls between Rat•t (the single "Up The Radio" is a Rat ringer) and the dual guitar attack of Night Ranger.

But despite the familiarity of the material, Autograph boasts a solid keyboard player in Steven Isham, and a strong double-kick drummer in Kenni Richards. The half-hour set hinted that Autograph could find a following if it can find an identity.

ETHLIE ANN VARE



Ethiopian Aid. RCA artist Vince Gill takes to the stage to join members of New Grass Revival during the recent Red Cross Ethiopian Drought Fund/African Famine Relief benefit concert in Nashville. The five-hour show raised more than $12,000. (Review, this page.)

"THE BANKRUPTCY ACT"
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Bids must be accompanied by the deposit of a certified cheque payable to the Trustee in an amount equal to at least fifteen per cent (15%) of the amount bid and must be contained in a sealed envelope clearly marked "PEZZAZ TENDER." The deposit will be returned to the bidder if the tender is not accepted.

Any deposit will be forfeited as liquidated damages by the bidder to the Trustee if the bid is withdrawn at any time before receipt of the offeror of a notice from the Trustee advising the name of the successful candidate, if any, and the amount and terms of the successful bid

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The bulk of the assets located at 550 Cambie Street, Vancouver, B.C., Canada, may be viewed on the 22nd of January, 1985, between the hours of 10:00 A.M. and 2:00 P.M. However, "Greetings from the Stars" cassette tapes and display racks are also located in California, Toronto, and Winnipeg and may be viewed by appointment.

Offerors may attend at the opening of tenders at 12:00 noon on Monday, the 11th day of February, 1985, at the offices of the Trustee, Dunwoody Limited, Vancouver

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ON THE CHARTS

NOLAN THOMAS

It's only appropriate that 1984 would close on a note of sibling sensibility from big brother to little brother. Such is the case of Nolan Thomas' "Yo Little Brother," which moves up on this week's pop and black singles charts to 73 and 36 respectively.

Broken as a 12-inch by New York-based independent Emergency Records, the melodic rap tune is the creation of songwriters Ann Godwin and Curtis Joseph and producers Mark Liggett and Chris Barbosa, the same team behind Emergency's big hits with Shannon last year. Thomas' career also gets a boost from Mirage/Atlantic, which will promote and distribute all bis Thomas seven-inch singles and albums.

"I didn't know what to expect," says the 18-year-old Thomas of his first vocal performance at New York's Funhouse. He says the autograph hounds came as a surprise, but Thomas' background should prepare him for the mass recognition he also warrnats. Aside from his vocal ability, Thomas is a gymnast, dancer and actor, talents that all shine in the clever "Yo, Little Brother" video clip.

A New Jersey resident, Thomas commutes to Manhattan's School of Visual Arts, where he's pursuing a degree in Media Arts.

Thomas is managed by Teeman/Sleppin/Lyons, (212) 243-7836.

BLUE OYSTER CULT

(Continued from page 41)

used to be doesn't mean we're no longer active.

"We've been touring Europe once or twice a year," Bloom continues, "and we've also made trips to the Far East and New Zealand, all places where we're still very big. And the kind of U.S. tour we're on now is quite a bit of fun—no special effects, no lasers, no strobe lights, no bombs. You just go out and play."

Indeed, Bloom adds, while the group may be acting out of necessity, they've always enjoyed playing a scattered date or two in a small, out-of-the-way club under the Soft White Underbelly name. And they're finding that a whole tour like that—12 dates on the West Coast, eight on the East—provides them with a breather of sorts.

"We don't generally get the chance to play a lot of our older material, because every time we've toured in the past as BOC, we've been out promoting a new album," Bloom says. "Right now, we're just finishing up our 13th album for Columbia, so we're able to try out new songs on the crowd as well as dig up a lot of old songs from our past.

"Besides, I think our hardcore fans like the chance to be able to see us play in a club instead of in an arena or a stadium. That's why we use the Soft White Underbelly name.

MICK JONES OF FOREIGNER

(Continued from page 41)

Jones says the group was in the studio for nine months working on the new album, about the same amount of time they spent on the last studio set. "We recorded quite a bit of extra material," he notes. "There are tracks in store for the future."

Did he ever consider making "Agent Provocateur" a double album? "We thought about it at one point," he says, "but it's a difficult decision to make. I haven't seen many double albums lately. It's hard enough getting one full album sounding good."

Foreigner has been signed since its inception in 1977 to Atlantic for recording. Bud Prager for management and Dan Weiner and Fred Bolander of Monterey Peninsula Artists for booking.

The group hasn't been out on tour since it did a series of outdoor festivals in mid-1982, but is planning to go back out in March, when it begins a tour that will stretch toward the end of the year. That trek will encompass both the U.S. and Europe, where "I Want To Know What Love Is" is also a smash hit.

Jones says the fact that the ballad "Waiting For A Girl Like You" was the group's biggest hit until now wasn't a factor in the choice of another ballad, "I Want To Know What Love Is," as the first single from the new album.

"In fact, that was the one thing I was sort of dubious about," he says—"the fact that people might think we'd gone soft or something. I certainly want to retain the rock image. We just put this out because the song was so strong, and because it was coming out at Christmas, and it had the right kind of mood."

The song moves up to No. 1 this week in Britain, becoming the group's first chart-topping hit there. "Our first album came out simultaneously with the arrival of punk in England," Jones remembers, "so we were branded as American corporate rock outfit. We had to overcome that stigma over a period of a few years, and I guess now we've finally done it."

Jones, who is joined in the group by lead singer Lou Gramm, bassist Rick Wills and drummer Dennis Elliot, bristles at the "corporate rock" tag. "I know how this band was conceived," he says, "and it certainly wasn't in a corporate boardroom. That was a term of the times that's become a little passe."

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AMUSEMENT BUSINESS BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price	Attendance Capacity	Promoter
KENNY ROGERS DOLLY PARTON SAWYER	Pacific Amphitheatre Costa Mesa, Calif.	Jan. 17	$644,127 $15.50-$17.50	32,792 two setlists	North American Tours Inc.
BRUCE SPRINGSTEEN THE E STREET BAND	Market Square Arena Indianapolis	Jan. 7 & 8	$681,332 $17	39,196 sellout	Sunshine Promotions
KENNY ROGERS DOLLY PARTON SAWYER BROWN	Tacoma Dome Tacoma, Wash.	Jan. 11	$413,748 $13.50-$17.50	24,261 sellout	North American Tours Inc.
BRUCE SPRINGSTEEN THE E STREET BAND	Carolina Coliseum Columbia, S.C.	Jan. 13	$286,162 $11	17,389 sellout	Beach Club Concerts
BARRY MANILOW	Kentucky Center Bempo Arts	Jan. 12	$294,566 $15-$17.50	19,248 sellout	Evening Star Prods.
AEROSMITH AUTOGRAPH	Joe Louis Arena Detroit	Jan. 12	$280,579 $13.50	19,854 sellout	Brass Ring Prods.
ALABAMA BILL MEDLEY	Knoxville Civic Civic Auditorium	Jan. 4-5	$192,000 $15	12,800 two setlists	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Cumberland County Memorial Arena Fayetteville, N.C.	Jan. 10-11	$180,000 $15	12,000 two setlists	Keith Fowler Promotions
ALABAMA BILL MEDLEY	Greenville (S.C.) Memorial Auditorium	Jan. 12-13	$180,000 $15	12,000 two setlists	Keith Fowler Promotions
JERRY LEWIS CHARO	Fox Theater St. Louis	Jan. 8-13	$179,999 $17.50-$49.50 seven shows	25,294 (7,956)	Ray Sheperdson Presents
REO SPEEDWAGON SURVIVOR	The Met Center Minneapolis	Jan. 13	$168,731 $13.50-$15.50	13,048 sellout	Schon Prods.
KISS KROKUS	Charlotte (N.C.) Coliseum	Jan. 8	$138,380 $13.50-$12.50	9,768 (7,700)	Beach Club Concerts Kaleidoscope Prods.
BARRY MANILOW	Mexican Auditorium (Box of Arizona at Tucson	Jan. 11	$118,380 $15-$12.50	7,933 (13,965)	Evening Star Prods.
BARRY MANILOW	Pan American Center Las Cruces, N.M.	Jan. 8	$102,940 $15-$12.50	6,991 (7,853)	Evening Star Prods.
KISS KROKUS	Freedom Hall Louisville, Ky.	Jan. 4	$95,702 $11.50-$10.50	8,575 (9,000)	Sunshine Promotions
BARRY MANILOW	Tingley Auditorium Albuquerque, N.M.	Jan. 9	$91,118 $15	8,074 (9,656)	Evening Star Prods.
REO SPEEDWAGON SURVIVOR	San Antonio Convention Center	Jan. 5	$87,675 $12.50-$12	7,117 (8,298)	Stone City Attractions
REO SPEEDWAGON SURVIVOR	Mesa Arena Mesa, Ariz.	Jan. 14	$81,670 $13.50-$12.50	6,596 (10,000)	Starbate Prods.
KISS KROKUS	Greenville S.C. Memorial Auditorium Fayetteville, N.C.	Jan. 3	$76,162 $12.50	8,153 sellout	Beach Club Concerts
KISS KROKUS	Cumberland County Memorial Arena Fayetteville, N.C.	Jan. 5	$74,425 $12.50	5,954 (9,500)	Beach Club Concerts
IRON MAIDEN TWISTED SISTER	Rec Auditorium St. Louis	Dec. 18	$74,197 $13.50-$12.50	5,566 (10,000)	Contemporary Prods.
OIO DOKKEN	Toledo (Ohio) Sports Arena	Jan. 12	$72,123 $12.50-$11.50	8,775 (9,000)	Brass Ring Prods.
IRON MAIDEN TWISTED SISTER	Kemper Arena Kansas City, Mo.	Dec. 17	$70,725 $12.50	9,173 (10,000)	Contemporary Prods.
IRON MAIDEN TWISTED SISTER	Cincinnati Gardens	Jan. 3	$67,309 $12.50	5,853 (9,227)	Sunshine Promotions
KISS KROKUS	Knoxville (Tenn.) Civic Center	Jan. 8	$62,474 $11.50-$10.50	5,626 (8,589)	Sunshine Promotions
SAMMY HAGAR ZEBRA	San Diego Sports Arena	Jan. 9	$62,227 $11.50-$12.50	4,900 (10,000)	Avalon Attractions
QUIET RIOT WASP	Augusta (Ga.) Richmond County Civic Center	Dec. 27	$61,743 $11.50-$11.50	4,900 (9,000)	HMA Prods.
LAKESIDE ONE WAY	Phoenix (Ariz.) Pride Pavilion	Dec. 31	$59,498 $18.50	2,880 (4,600)	Creative Entertainment Corp.
LAKESIDE ONE WAY	Albuquerque (N.M.) Civic Auditorium	Dec. 30	$49,008 $17.50	2,700 (4,000)	Creative Entertainment Corp.
OIO DOKKEN	Corpus Christi (Tex.) Coliseum	Jan. 2	$48,852 $12	4,369 (6,000)	Stone City Attractions
GEORGE STRAIT DONNA REEVES CLAY BAKER BAND	Odessa (Tex.) Coliseum	Jan. 11	$45,915 $17.50	6,342 (9,000)	C&M Prods.
GEORGE STRAIT DONNA REEVES CLAY BAKER BAND	Albuquerque (N.M.) Civic Auditorium	Jan. 12	$39,540 $17.50	4,754 (5,000)	C&M Prods.
OIO DOKKEN	Pikeville Southern Evansville, Ind.	Jan. 7	$40,041 $11.50-$10.50	3,953 (5,500)	Sunshine Promotions
GEORGE WINSTON	Knight Center Miami	Dec. 14	$38,672 $12.50-$16	2,789 (4,962)	Fantasma Prods.
QUIET RIOT WASP	Lakeland (Fla.) Civic Center	Dec. 31	$21,249 $13.50	1,859 (10,000)	Beach Club Concerts
RONNIE MCDOWELL CHARLY MCCLAIN WAYNE MASSEY MEMORIES	Old Red Gate Center Eau Claire, Wis.	Dec. 31	$18,000 $20-$15.50	1,200 (2,500)	In House
SANDLER & YOUNG	Lakeland (Fla.) Civic Center	Jan. 5	$7,350 $14-$12	593 (2,200)	In House

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dance TRAX

by Brian Chin



TWO INTERESTING SINGLES which can only be described as being greater than the sum of their very disparate parts: **52nd Street's** "Can't Afford" (Profile/Black Suit 12-inch) is another of that group's interesting pop/hi-NRG/hip-hop fusions—how's that for covering all bases? Their best since 1982, with a "Blue Monday"-style up-tempo, motorized bottom. A nine-minute mix is all break, with a strange rap about a street confrontation... More in a pop vein, **Kim Wilde's** "Go For It" (MCA 12-inch) is another croas of pop-rock and disco, in the style of recent Sheena Easton, who's moved to more serious stuff. A top 40 breaker, too, perhaps, since it's clear that radio will never warm up to hip-hop records by rap artists. Both seven- and nine-minute mixes sport good structuring and changes, based around a time-honored sequencer progression.

MORE SINGLES: **Kim Carnes'** "Invitation To Dance" (EMI America 12-inch) is another grownup-pop neutral **Nile Rodgers** production, acceptable enough for pop radio, though not quite as vividly celebratory, perhaps, as other dance-themed records have been... **Chaka Khan's** remixed "This Is My Night" (Warner Bros. 12-inch) expands the album cut with some freaky special effects and unrushed breaks, with Baker-ish, bell-like tones. We still hope there's a long mix somewhere of the equally fine "Love Is Alive," off the now-platinum album.

Barbara Fowler's "Knockin' At My Door" (Profile 12-inch) crosses mainstream soul and high-tempo disco in a way that hasn't really been possible in couple of years because of the uncommercial aura that surrounded Eurodisco until recently. **Shep Pettibone** mixed.

Stephanie Wells' "I Wanna Love You" (Man 12-inch through National Distribution Network, 718-729-5800) is in the classic Euro/Canadian disco mode, with a surprisingly smooth sound for a very sparse electronic arrangement. **Doug Riddick** mixed the flip.

INTERNATIONAL NOTES: "Police Officer" by **Smiley Culture** (Fashion/U.K.), a year-end pop crossover in Britain in the fastest, funniest wordplay since who knows when, the story of how the celebrity protagonist gets away from a sticky situation with his bravado, done to a strange, uptempo dub-new wave rhythm. "Shan A Shan," an updated rock-steady rhythm, is another lightning-tongued boast-and-boo, a sort of vocal equivalent of a tap dance.

ASSORTED CUTS: **Eric Carmen's** "I Wanna Hear It From Your Lips" (Geffen 12-inch) stands the same chance that John Waite's "Missing You" did, should pop radio drag this mid-tempo number onto the dance floor; **John Benitez** mixed, using extensive percussion overdubs... **Jasmin's** "Stop"

(Continued on opposite page)

FOR WEEK ENDING JANUARY 26, 1985

Billboard HOT DANCE/DISCO

Compiled from a national survey of dance club playlists

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE (COMPACT DISC LABEL & NUMBER DISTRIBUTING LABEL)	ARTIST
1	3	5	10	**LOVERIDE** (12 INCH, RTI # & NAME) (MFG. NO.) (LABEL) (WEEKS AT NO. ONE: 1)	NUANCE FEATURING VIKKI LOVE
2	5	8	9	**LOVERBOY** (12 INCH) (MCA 23578) (MCA)	◆ BILLY OCEAN
3	4	9	6	**SIDEWALK TALK** (12 INCH) (EMI AMERICA (PROMO))	JELLYBEAN
4	2	4	10	**SEXCRIME (NINETEEN EIGHTY-FOUR) DID IT JUST THE SAME** (12 INCH) (A&M PRO 1000)	◆ EURYTHMICS
5	16	16	7	**SMALLTOWN BOY** (12 INCH) (MCA 23521)	◆ BRONSKI BEAT
6	10	12	9	**NANG ON TO YOUR LOVE** (12 INCH) (PORTRAIT 4P4-05122) (EPIC)	◆ SADE
7	11	13	8	**SAY YEAH** (12 INCH) (PORTRAIT 4P9-05126) (EPIC)	THE LIMIT
8	6	7	10	**S.O.S., FIRE IN THE SKY** (12 INCH) (WARNER BROS. D 20297)	DEODATO
9	12	18	7	**NEUTRON DANCE** (12 INCH) (PLANET I.D. 13952) (RCA)	◆ THE POINTER SISTERS
10	23	30	4	**COME INSIDE/CHINESE EYES** (12 INCH) (PERSONAL P49012)	FANCY
11	7	2	10	**LIKE A VIRGIN** (12 INCH) (SIRE D 20233)	◆ MADONNA
12	26	36	4	**THE BORDERLINES** (12 INCH) (A&M SP 12116)	JEFFREY OSBORNE
13	1	1	11	**WE ARE THE YOUNG** (12 INCH) (M 3 23517)	◆ DAN HARTMAN
14	19	23	6	**EDGE OF THE RAZOR** (12 INCH) (CASABLANCA 800 645-1) (POLYGRAM)	STEPHANIE MILLS
15	18	20	13	**TENDERNESS** (12 INCH) (RTI, SP 19987) (A&M)	◆ GENERAL PUBLIC
16	25	25	7	**THAT'S LOVE THAT IT'S/GAME ABOVE MY HEAD** (12 INCH) (WB 1-20252, WARNER BROS.)	◆ BLANCMANGE
17	27	29	6	**THE MEN ALL PAUSE** (12 INCH) (CONSTELLATION 23525) (RCA)	KLYMAXX
18	39	59	4	**LOVE LIGHT IN FLIGHT** (12 INCH) (MOTOWN (PROMO))	◆ STEVIE WONDER
19	15	17	10	**COME ON, COME ON** (12 INCH) (GARAGE ITC 202, ISLAND)	NYC PEECH BOYS
20	20	28	4	**THE AGE OF CONSENT** (LP CUT) (MCA MCA5518)	BRONSKI BEAT
21	21	21	7	**PUSH (IN THE BUSH)** (12 INCH) (AN PERSONAL RN 1002)	CLAIR HICKS AND LOVE EXCHANGE
22	27	44	3	**SUGAR WALLS** (12 INCH) (EMI AMERICA V 7357)	SHEENA EASTON
23	42	52	3	**OUT OF CONTROL** (12 INCH) (MCA PRO 3581)	EVELYN 'CHAMPAGNE' KING
24	35	45	4	**ONE NIGHT IN BANGKOK** (12 INCH) (RCA PRO 3959)	◆ MURRAY HEAD
25	9	3	13	**RAIN FOREST/SOUND CHASER** (12 INCH) (PRIVATE I PRO 7059)	PAUL HARDCASTLE
26	8	6	11	**SLEEPING DOGS LIE** (12 INCH) (COLUMBIA 44 05113)	DOUBLE ENTENTE
27	33	35	6	**DOWN ON THE STREET** (12 INCH) (PI 4P4 PO 05201 3A1 D04) (POLYGRAM)	◆ SHAKATAK
28	30	48	4	**METNDD OF MODERN LOVE** (12 INCH) (RCA PRO 3971)	◆ DARYL HALL & JOHN OATES
29	36	41	6	**ONE NIGHT IN BANGKOK** (12 INCH) (MCA SP 19108 DJ 4Z9 05145 - EPI 450508 0)	ROBEY
30	24	24	7	**SATISFACTION** (12 INCH) (ATLANTIC 0 86914)	LAURA BRANIGAN
31	31	47	4	**I CAN FEEL YOUR LOVE SLIPPIN' AWAY** (12 INCH) (SATURN SA 9503 6B)	SAMSON & DELILAH
32	32	32	6	**SPREAD LOVE** (12 INCH) (SPRING SPR 12 414)	THE FATBACK BAND
33	44	56	3	**NEARTS ON FIRE** (12 INCH) (MOTOWN (PROMO))	SAM HARRIS
34	41	63	3	**TONIGHT/TUMBLE AND TWIRL** (12 INCH) (EMI AMERICA V 7 7585)	DAVID BOWIE
35	13	10	13	**LOVER GIRL** (12 INCH) (MCA 23510)	◆ TELNA MARIE
36	34	33	11	**YOU DON'T KNOW** (12 INCH) (PRT 4P5Y 05081 Y2Z5 7) (EPIC)	SERIOUS INTENTION
37	40	54	6	**PUTTIN' THE NIGHT ON HOLD** (12 INCH) (EMI 1 15B1 0)	LAUREN GREY
38	17	15	10	**OPERATOR** (12 INCH) (SOLAR 0 66931, E 19788)	MIDNIGHT STAR
39	46	61	3	**LOOK MY WAY** (12 INCH) (MERCURY 880 807)	THE VELS
40	14	11	11	**COLOR MY LOVE** (12 INCH) (TSR 75803)	FUN FUN
41	69	—	2	**TREAT HER LIKE A LADY** (12 INCH) (MOTOWN (PROMO))	THE TEMPTATIONS
42	56	60	3	**BORN TO LOVE/YOUR SWEET TOUCH** (12 INCH) (PERSONAL P49015)	CLAUDJA BARRY
43	43	53	6	**HYPNOTIZE** (12 INCH) (WARNER BROS. D 20297)	◆ SCRITTI POLITTI
44	54	62	3	**ELECTRIC BOOGALOO** (12 INCH) (POLYDOR 881 534) (POLYGRAM)	◆ OLLIE & JERRY
45	45	46	6	**IN THE DARK** (12 INCH) (COLUMBIA 44 05115)	ROY AYERS
46		NEW ▶	1	**BAD TIMES, GOOD TIMES** (12 INCH) (MCA (PROMO))	THELMA HOUSTON
47		NEW ▶	1	**THIS IS MY NIGHT** (12 INCH) (WARNER BROS. D 20296)	CHAKA KHAN
48	48	31	9	**LAST CALL** (12 INCH) (MCGATONE MT 131)	JOLO
49	49	55	4	**KALIMBA DE LUNA** (12 INCH) (CARRERE 429-05134) (CBS ASSOCIATED)	BONEY M
50	65	70	3	**ROXANNE, ROXANNE** (12 INCH) (SELECT FM56225A)	UTTO
51	28	26	8	**CAN THE RNYTHM** (12 INCH) (GEFFEN 0-20212) (WARNER BROS.	GIRLTALK
52	64	65	3	**MISLED** (12 INCH) (DE LITE (PROMO)) (POLYGRAM)	KOOL & THE GANG
53	67	—	2	**THIS IS MINE** (12 INCH) (PRIVATE I (PROMO)) (ARISTA)	HEAVEN 17
54		NEW ▶	1	**GRATITUDE** (12 INCH) (MCA 23513)	DANNY ELFMAN
55	61	67	3	**MASTER & SERVANT/(SET ME FREE) REMOTIVATE ME** (12 INCH) (SIRE D 20283) (WARNER BROS.)	DEPECHE MODE
56	66	66	4	**REQUEST LINE** (12 INCH) (REALITY D 230)	ROCKMASTER SCOTT & THE DYNAMIC THREE
57	29	22	9	**NOTHIN'S GONNA COME EASY** (12 INCH) (ATLANTIC 0 86918	TINA B
58	70	—	2	**I WOULD DIE 4 U** (12 INCH) (WARNER BROS. D 20291)	PRINCE & THE REVOLUTION
59	38	19	11	**TNIEF OF HEARTS** (12 INCH) (CASABLANCA X 800 308)	◆ MELISSA MANCHESTER
60	47	42	8	**5 MINUTES** (12 INCH) (SLEEPING BAG SLX 13	◆ BONZO GOES TO WASHINGTON
61	63	—	2	**LET THE NIGHT TAKE THE BLAME** (12 INCH) (PROFILE PRO 7061)	LORRAINE MCKANE
62	50	50	6	**FINE LINE** (12 INCH) (MCA 23529)	◆ BARRY GIBB
63	59	49	12	**YO' LITTLE BROTHER** (12 INCH) (EMERGENCY EMDS 6549)	◆ NOLAN THOMAS
64		NEW ▶	1	**OPEN MIND** (12 INCH) (ATLANTIC 0 86912)	JEAN-LUC PONTY
65	71	—	2	**WORLD DESTRUCTION** (12 INCH) (CELLULOID CEL 176	TIME ZONE
66	51	27	9	**WHY** (12 INCH) (IMPORT)	◆ BRONSKI BEAT
67	68	—	2	**NOW TO BE A MILLIONAIRE** (12 INCH) (IMPORT)	ABC
68		NEW ▶	1	**ARE YOU FOR REAL** (LP CUT) (WARNER BROS. 25175)	DEODATO
69	57	57	7	**RADIO RHYTHM (S-I-G-N-A-L-S-M-A-R-T)** (12 INCH) (MERCURY 880 806-1) (POLYGRAM)	CLANDESTINE FEATURING NEO SUBLETTE
70		NEW ▶	1	**OUTTA TNE WORLD** (12 INCH) (CAPITOL V-8627)	ASHFORD & SIMPSON
71	53	34	12	**ROCK THE BOX** (12 INCH) (MCGATONE MT 130)	SYLVESTER
72		NEW ▶	1	**FREAKS COME OUT AT NIGHT** (12 INCH) (WB JOE JO 9303) (ARISTA)	WHODINI
73	55	43	13	**SEX SHOOTER (REMIX)** (12 INCH) (WARNER BROS. D 20274)	◆ APOLLONIA 6
74	52	39	10	**MONSTER/BOONGA** (12 INCH) (ELEKTRA 0-66922-0, ATLANTIC)	◆ F. SCHNEIDER & THE SHAKE SOCIETY
75	37	14	11	**YOU USED TO HOLD ME SO TIGHT** (12 INCH) (MCA 23520)	THELMA HOUSTON
76	58	51	7	**ANIMAL** (12 INCH) (CAPITOL V-8619)	DALBELLO
77	73	58	12	**TEASE ME** (12 INCH) (ZTI RELAND D 86912, ISLAND)	JUNE MORRISON
78	62	37	12	**CAN'T SLOW DOWN** (12 INCH) (ARISTA AD1 9277)	ANGELA BOFILL
79	75	61	14	**BIG IN JAPAN** (12 INCH) (ATLANTIC 0 86947)	◆ ALPHAVILLE
80	79	69	14	**LET IT ALL BLOW** (12 INCH) (MOTOWN 4529MG)	◆ THE DAZZ BAND

Products with the greatest play increases this week ◆ Video Clip availability ● Recording Industry Assn. Of America (RIAA) seal for sales of one million units ▲ RIAA seal for sales of two million units

DANCE TRAX

(Continued from opposite page)

(Before You Break My Heart)" is in the popular "Shannon" vein, with a rhythm track that really moves and a smooth, purry vocal. ... **Twin Image's** "My Baby Loves Me" from the "Mirrors" album (Capitol) is a good melodic mid-hip-hop, with a pleasing musical quality.

NOTES: Observers and businesspeople on the dance music scene have been buzzing a bit lately over a succession of comings and goings over the past couple of months. For example, Capitol and Elektra closed their autonomous dance music departments, although pool service and club promotion were reassigned to other departments rather than being discontinued altogether, as sometimes was the case in years past.

Whether this is any indication that the recent heavy involvement of majors, as a group, in 12-inch singles and club music generally has peaked, is impossible to tell. We do know, however, that the last real arrival of new, trend-setting music on the scene took place in 1981 and 1982, when major label interest was in one of its cyclical periods of having bottomed out. Those years ushered in the urban contemporary "street" music, the transition of rap from a funk band sound to the more electronic hip-hop style, and the resurgence of European (especially British) influence on dance music here.

There has always been sentiment that clubs have the greatest opportunities to be trend-setters when it looks as if they have the least—most recently, that charge has been made with reference to the explosion of top 40 material on the dance floor in remixed form. But the glut of music itself presents a certain leverage—that of choice—that DJs can use in rebuilding what's become rather diffuse input into the national pop charts.

NEW RELEASES

(Continued from page 25)

VARIOUS ARTISTS
Wet On The Worlds
LP: Elektra/EC 29 240 CD/C no list
WIDOW
Gone Too Far
LP: EMI Manhattan BT2 59008/C 8T5 no list
CA: BZT 59008 no list

ORIGINAL CAST

GOLDBERG, WHOOPI
Original Broadway Show Recording
LP: Carlton CXS 24065 WEA $9.98
CA: WSC 24065 $9.98

COUNTRY

MILSAP, RONNIE
Stay With Nelson
NELSON, WILLIE, & RONNIE MILSAP
Willie & Ronnie Ballads
LP: RCA RCL1 85196
CA: RCA 1-85196 $9.98

SKAGGS, RICKY
Favorite Country Songs
LP: Epic FE 39409 CBS no list
CA: FET 39409 no list

VARIOUS ARTISTS
Now That's Country Music
LP: RCA CPL1-5014 $9.98
CA: CPT-5014 $9.98

VARIOUS ARTISTS
19 Hot Country Requests
LP: Epic FE 39567 CBS no list
CA: FET 39567 no list

JAZZ

APSARAS
LP: CBS FM 39558 no list
CA: FMT 39558 no list

BLYTHE, ARTHUR
Put Sunshine In It
LP: Columbia FC 39611 CBS no list
CA: FCT 39611 no list

FREEWAY FUSION
CA: Jazz Masters/Interplay $4.99

CLASSICAL

BACH
Cello Suites, Vol. II (Nos. 3 & 4)
Yo Yo Ma
LP: CBS Masterworks M 39508 CBS no list
CA: MT 39508 no list

IVES, CHARLES
Symphony No. 3
Michael Tilson Thomas, Concertgebouw Orchestra
LP: CBS Masterworks M 37823 CBS no list
CA: MT 37823 no list

VARIOUS ARTISTS
Instant Classics
Philharmonia Virtuosi
Richard Kapp, director
LP: CBS Masterworks M 39510 CBS no list
CA: MT 39510 no list

VIVALDI
Six Concertos, Op. 10
Rampal/Scimone
LP: CBS Masterworks M 39062 CBS no list
CA: MT 39062 no list

SOUNDTRACK

COODER, RY
Paris, Texas
Original Motion Picture Soundtrack
LP: Warner Bros. 1 25270 WEA $9.98
CA: # 25270 $9.98

VARIOUS ARTISTS
Heavenly Bodies
Original Motion Picture Soundtrack
LP: Private I SJ 39930 CBS no list
CA: SJT 39930 no list

COMPACT DISC

CAFFERTY, JOHN, & THE BEAVER BROWN BAND
Eddie & the Cruisers
Original Motion Picture Soundtrack
CD: CBS JK 38926 no list

CHOPIN, SAINT-SAËNS
Piano Concerto No. 2;
Piano Concerto No. 2
Cecile Licad/Landon Philharmonic Orch. Andre Previn
CD: CBS MK 39153 no list

DOMINGO, PLACIDO
Always In My Heart
Songs Of Ernesto Lecuona
CD: CBS MK 38628 no list

FOGELBERG, DAN, & TIM WEISBERG
Twin Sons Of Different Mothers
CD: CBS FA 39399 no list

IVES, CHARLES
Symphony No. 3
Michael Tilson Thomas, Concertgebouw Orchestra
CD: CBS MK 37823 no list

LEWIS, HUEY, & THE NEWS
Sports
CD: CBS WK 4144 2 no list

MAHLER
Symphony No. 4
Kathleen Battle/Vienna Philharmonic Maazel
CD: CBS MK 39572 no list

McCARTNEY, PAUL, & WINGS
Wings Over America
CD: CBS CK 37990 no list

MENDELSSOHN
Sonata No. 6
Murray Perahia
CD: CBS MK 37836 no list

MOLLY HATCHET
The Dead Is Done
CD: CBS FA 39400 no list

NIGHT RANGER
Dawn Patrol
CD: MCA MCAD 5840 no list

SCHUBERT
Quintet In C Major
Yo Yo Ma
Cleveland Quartet
CD: CBS MK 38124 no list

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Charade (4 Track EP) — Forever—Call Heaven
Only A Memory—On Fantasy
Lovin Jungle—Compa Lopez
My Love Is Money—Janice Christie
Beastie Groove—Beastie Boys
Love On Sight—Colors
"D" Meter #1
Working Girl—Getz
Dancin In The Rain (remix)—Stephanie Mills
Let Me Feel It (remix) — Samantha Gilles
Basedrum/Hyperspace #9—Patrick Cowley
All The Lovers—Tony Carey
Lovers (remix)

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Born To Love—Claudia Barry
Rubberband Man—Tamara Stevens
Walk The Night—Bare Boys

European 12"
Stargazing—Rene Bentley
Son Of The Phone—Village People
Spongebop—Cynthia
Hyperman—Sharon
Nightclub—Heather Williams
You Are In My System—American Outlaw
Don't Go Pick Up Girls (remix)—Bootsy
Lucky Guy—Ryan Seimanis
Kiss The Rainbow—Joanna Daniels
Cruising—Sonia & Doors

Disco Classics
Best Disco In Town (remix)—Ritchie Family
Celebration—Kool & The Gang
Get Down Tonight—KC & The Sunshine Band
Boogie Oogie Oogie—Taste Of Honey
Dance Floor—Dazz Band
Get Off—Foxy
Shame—Evelyn King
Funkytown—Lipps Inc.
Disco Inferno—Trammps
Le Freak—Chic
Dance Disco Heat—Various Artists
Dance Your Pants Off—Various Artists
Disco Nights—G.Q.
Boogie Nights—Heatwave
Rock The Boat—Hues Corporation
Rock Your Baby—George McCrae
Shame—Evelyn King
Funkytown—Lipps Inc.
Disco Inferno—Trammps
Le Freak—Chic
Dance Disco Heat—Various Artists
Dance Your Pants Off—Various Artists
Disco Nights—G.Q.
Boogie Nights—Heatwave
Rock The Boat—Hues Corporation
Rock Your Baby—George McCrae

Debbie Jacobs LP's (Both)
Dance Forever—Dazzle
Tom Pierconti—Double Exposure
I Got My Mind Made Up—Instant Funk
Walking On Music—Peter Jacques Band
Lady America—Voyage
Come And Get Your Love—Lime
Don't Stop The Train—Phyllis Nelson
Disco Circus—Martin Circus
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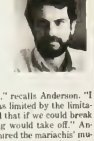
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LATIN

NOTAS

by Enrique Fernandez



"IT WAS ONE of those ideas that was so damned simple that no one ever tried it," says producer **Chuck Anderson** about his mariachi arrangements for **Juan Gabriel & Rocio Durcal**. Anderson's harmonically enriched "cosmopolitan mariachi style" can be heard in "Rocio Canta Juan Gabriel, Vol. 6," the latest of the Durcal/Gabriel collaborations, on the **Ariola** label.

Anderson's innovation consists in treating the traditional guitar and the higher pitched five-string *vihuela* as one continuous instrument. Traditionally, both instruments played the same chord. Anderson writes different chords for each, records them simultaneously and then double-tracks the recording for a richer sound.

The result is a slicker, more modern sound that lends itself to non-traditional material, and Anderson hopes to apply it to American pop. "I'm convinced we can do anything," boasts Anderson. "I'm looking for an American artist to try this." Already there's been talk of **Paul Anka** or **Johnny Mathis** trying it, while **Vikki Carr** and **Lani Hall**, who are established bilingual artists, are also possibilities.

The sound is already crossing over within the Latin market. Radio stations that program Latin pop and would never think of playing mariachi are picking up the Rocio Durcal songs.

Anderson claims that his is the first breakthrough in mariachi music since the '40s, when Mexican arranger **Ruben Fuentes** started adding non-traditional instruments to mariachi ensembles, lacking some of the great stars of Mexican music, like **Miguel Aceves Mejias**.

"I came up with the idea just talking to the mariachis, having drinks with them," recalls Anderson. "I realized that their thinking was limited by the limitations of their instruments, and that if we could break those limitations their thinking would take off." Anderson says he has always admired the mariachis' musicianship, and maintains that their potential "has been both underestimated and undeveloped. Mariachis," he adds, "are capable of doing marvelous new things."

Anderson's new sound: 'cosmopolitan mariachi'

Anderson's Mexican career began in 1956, when, as a Hollywood studio musician, he was signed by famed Mexican bandleader **Luis Arcaraz**. The next year Anderson was already arranging for Arcaraz and for many popular Mexican orchestras.

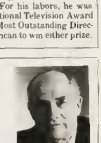
Soon Anderson found himself working as composer and arranger for Mexican radio, television and motion pictures. In 1960, having finished college studies in Mexico, he was contracted by CBS as general music director for the Mexican company. His move to the major coincided with a new wave of Mexican talent, as the Aztec country's musical tastes changed from the tropical cha-cha and bolero to the current pop scene.

Hundreds of Mexican recordings of the '60s and '70s bear Anderson's credit line. For his labors, he was honored with the Mexican National Television Award and the *Heraldo de Mexico*'s Most Outstanding Director award. He is the only American to win either prize.

CLASSICAL

KEEPING SCORE

by Is Horowitz



GOLD RUSH: Two **CBS Masterworks** albums were certified gold in a single day last week by the Recording Industry Assn. of America. Both are Christmas sets by the **Mormon Tabernacle Choir**, and plaques marking the sales achievement will join three more for the Salt Lake City group on the office walls of Masterworks chief **Joseph F. Dash**. The division now boasts nine gold albums and one platinum. **Wendy Carlos**' "Switched On Bach"

blisterpack all CDs in-house. Product comes from abroad in jewel box alone.

Harmonia Mundi will help celebrate **Milton Babbitt**'s 70th birthday next year with the production of an album of his piano works performed by **Robert Taub**. Sessions are scheduled in New York in April, with the label's **Robina Young** producing and **David Hancock** handling engineering. Of special interest will be a piece Babbitt is writing just for the occasion. He

CBS Masterworks strikes more gold; Harmonia Mundi bolsters its catalog

HARMONIA MUNDI has added the French label **Astree** to its list of exclusively distributed product, bolstering an already considerable catalog by another 150 or so titles. At the same time, the Los Angeles-based firm is planning to produce a number of recordings in the States on its own, and, like other companies, reporting heavy Compact Disc action.

President **Rene Goiffon** says that CDs contributed 40% of dollar turnover in December, on only about 100 titles. The company has now acquired the equipment to will also be at the sessions to provide the imprimatur of interpretive authenticity.

There will also be some recordings made with the Philharmonia Baroque Orchestra under the direction of **Nicholas McGegan**. One of the works planned is the Handel cantata "Apollo and Dafne," with **Judith Nelson** and **David Thomas** as soloists. Other projects with the Bay Area ensemble are under discussion, says Young.

Astree repertoire ranges widely and features such artists as **The Vegh Quartet**, **Paul Badura-Skoda**, **Ton Koopman** and American lutenist **Paul O'Dette**. Suggested list is $11.98, except for early recordings under the Valois Resurgences logo, which carry a $9.98 tag.

AS ANTICIPATED, **RCA Red Seal** has cut list prices on digitally produced LPs to $10.98. The move follows similar action by **Polygram** . . . Other labels are muttering over the exceptionally strong showing Red Seal made in the Grammy nominations. It placed one or more candidates in every classical category, with three out of the five in the best engineered group.

RECORD ODDITIES: Can anyone decipher the muffled shout heard near the end of the Menuet in **Christopher Hogwood**'s performance of the Haydn Symphony No. 100 on L'Oiseau-Lyre? . . . It takes five LP sides to contain Chabrier's "Le Roi Malgre Lui," and that is all Erato offers in its recent version of the opera. The sixth side is blank, a rarity today . . . "Schmelli Lederbuch" is not a title that rests easy on the tongue. So the CBS marketing and sent to retailers by the label's **Ellen Stolzman** provides a pronunciation guide for the collection of Bach-crafted

(*Continued on page 81*)

FOR WEEK ENDING JANUARY 26, 1985
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TOP LATIN ALBUMS

Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL & NUMBER (DISTRIBUTING LABEL)
NEW YORK					
1	1	5	**JOSE JOSE**	REFLEXIONES	ARIOLA 6051
2	2	11	**FERNANDO VILLALONA**	FERNANDO	RUBAMEX 9000
3	3	11	**WILFRIDO VARGAS**	EL JARDINERO	KABEN 87
4	4	3	**RAY BARRETTO**	TODO SE VA A PODER	FANIA 623
5	3	20	**JUAN GABRIEL**	RECUERDOS 2	ARIOLA 4035
CALIFORNIA					
6	13	3	**ROCIO DURCAL**	CANTA A JUAN GABRIEL	ARIOLA 4043
7	10	14	**TOMMY OLIVENCIA**	CELEBRANDO OTRO ANIVERSARIO	TH 2298
8	5	7	**DANNY RIVERA**	ASI CANTABA CHEITO GONZALEZ	ARTT 314
9	4	7	**MILLIE Y LOS VECINOS**	ESTA NOCHE	KLGP 45
10	15	5	**RUBEN BLADES**	MUCHO MEJOR	FANIA 630
FLORIDA					
11	—	3	**EMMANUEL**	EMMANUEL	PCA 7397
12	14	23	**JOSE JOSE**	SECRETOS	ARIOLA 6000
13	—	2	**OSCAR D'LEON**	CON CARINO	TH 2304
14	—	1	**GUILLERMO OAVILA**	DEFINITIVAMENTE	SONO-ROVEN 5133
15	—	11	**MARIA CONCHITA**	MARIA CONCHITA	KABEN 87007
TEXAS					
1	1	5	**ROCIO DURCAL**	EL LLANTA A JUAN GABRIEL VOL. 6	ARIOLA 4043
2	2	22	**MARIA CONCHITA**	MARIA CONCHITA	KABEN 87007
3	4	5	**EMMANUEL**	EMMANUEL	PCA 7337
4	6	20	**JUAN GABRIEL**	RECUERDOS 2	ARIOLA 8035
5	3	13	**GUALBERTO IBARRETO**	LEONELA	ALHAMBRA 188
PUERTO RICO					
1	1	12	**JOSE JOSE**	REFLEXIONES	ARIOLA 6051
2	—	3	**JOSE LUIS RODRIGUEZ**	VOY A CONQUISTARTE	CBS 30307
3	8	18	**WILFRIDO VARGAS**	EL AFRICANO	KABEN 75
4	5	13	**MIGUEL ANGEL**	TU AMANTE EN EL ENEMIGO	RCA 7306
5	9	16	**JULIO IGLESIAS**	1100 BELAIR PLACE	CBS 50355
SOUTH AMERICA					
11	—	1	**ANTONIO DE JESUS**	SIGUEME	A&M 3701.0
12	—	1	**PLACIDO DOMINGO**	SIEMPRE EN MI CORAZON	CBS 10355 COLUMBIA
13	—	1	**CODE PALMER**	PALO PA RUMBA	Fania 54
14	—	5	**LUIS MIGUEL—SMEENA EASTON**	TODO ME RECUERDA A TI	GDEON
15	10	7	**VICENTE FERNANDEZ**	UN MEXICANO EN LA MEXICO	TBH 70914
CLASSICAL					
1	1	5	**HANSEL Y RAUL**	HANSEL Y RAUL	TS-2017
2	11	3	**JOSE JOSE**	REFLEXIONES	ARIOLA 6051
3	9	17	**JULIO IGLESIAS**	1100 BELAIR PLACE	CBS 50355
4	8	13	**JOSE LUIS RODRIGUEZ**	VOY A CONQUISTARTE	CBS 30307
5	6	16	**PLACIDO DOMINGO**	SIEMPRE EN MI CORAZON	CBS 10355
JAZZ					
5	3	11	**GUALBERTO IBARRETO**	LEONELA	ALHAMBRA 188
6	7	7	**EMMANUEL**	EMMANUEL	PCA 7337
7	5	3	**GUALBERTO IBARRETO**	NO JUEGUES CON MI AMOR	ALHAMBRA 65182
8	—	1	**WILFRIDO VARGAS**	EL JARDINERO	KABEN 87
9	12	18	**EL GRAN COMBO**	BRINCA EL ICE	COMBO 2039
10	13	22	**RAPHAEL**	ESTRANAMENTE TUYO	CBS 80370
11	10	3	**RAY BARRETO**	TODO SE VA A PODER	FANIA 623
12	—	9	**RUDY**	RUDY	PCA 7333
13	14	23	**HANSEL Y RAUL**	HANSEL Y RAUL	TH 2271
14	15	17	**JOSE JOSE**	SECRETOS	ARIOLA 6000
SALSA					
1	1	22	**JUAN GABRIEL**	RECUERDOS NO 2	ARIOLA 8035
2	5	23	**LOS BUKIS**	MI FANTASIA	PROFONO 3122
3	3	5	**EMMANUEL**	EMMANUEL	PCA 7337
4	7	7	**RAMON AYALA**	EL CORRIDO EL TUERTO	FREDDIE 1305
5	11	13	**LA MAFIA**	HOT STUFF	CARA 060
MEXICO					
1	1	5	**JOSE JOSE**	REFLEXIONES	ARIOLA 6051
2	14	22	**JOSE JOSE**	SECRETOS	ARIOLA 6000
3	2	5	**JOSE LUIS RODRIGUEZ**	VOY A CONQUISTARTE	CBS 30307
4	3	5	**VICENTE FERNANDEZ**	UN MEXICANO EN LA MEXICO	CBS 70914
10	—	1	**LOS INVASORES**	15 EXITOS	TH 2299
11	9	19	**RAMON AYALA**	VESTIDA DE COLOR DE ROSA	FREDDIE 1295
12	—	1	**DANIELA ROMO**	AMOR PROHIBIDO	DISCOS 433 CANIA
13	8	11	**LOS INVASORES DE NUEVO LEON**	CARINO	TH 2122
14	—	1	**ROCIO DURCAL**	LE CANTA A JUAN GABRIEL	ARIOLA 4043
15	—	15	**LOS YONICS**	YA NO ME IRE	PROFONO 3121
CENTRAL AMERICA					
1	3	9	**LISSETTE**	CARICATURA	CBS 10359
2	1	7	**VARIOS ARTISTAS**	AQUI ESTA EL MERENGUE	KABEN 83
3	2	3	**JOSE JOSE**	REFLEXIONES	ARIOLA 6051
4	—	15	**GUILLERMO OAVILA**	DEFINITIVAMENTE	SONO—ROVEN 013
14	—	14	**WILKINS**	LA HISTORIA SE REPITE	MASA 012
SOUTH AMERICA					
6	4	15	**DANNY RIVERA**	ASI CANTABA CHEITO GONZALEZ	MTT1 314
8	13	3	**JUAN GABRIEL**	COMO TU QUIERES	RCA 7338
9	5	3	**WILFRIDO VARGAS**	EL JARDINERO	KABEN 87
10	12	5	**CONJUNTO QUISQUEYA**	CONJUNTO QUISQUEYA	YHA 00122
11	11	11	**SOPHY**	MAS SOPHY QUE NUNCA	VELVET 6038
11	1	—	**JOSE FELICIANO**	LOS EXITOS	CBS 10361
12	—	1	**PELLIN RODRIGUEZ**	LOS 15 GRANDES EXITOS	BORINQUEN 1486
13	—	1	**JOSE LUIS PERALES**	AMANECIENDO EN TI	CBS 80382
14	—	1	**CHEO FELICIANO**	25 AÑOS DE SENTIMIENTO	COCHE 350
15	10	77	**EL GRAN COMBO**	EN ALASKA	COMBO 2039

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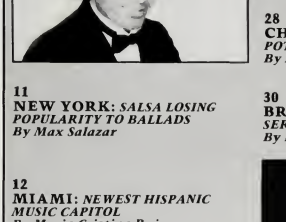
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Through the years, this country has held Latin music and talent in its warm embrace, but recent developments are dramatically turning casual affection into big business and toward new heights of recognition.

The past saw the public's favor won by such songs as "Perfidia," "Granada," "What a Difference a Day Makes," "Amor, Amor, Amor," "The Breeze and I," "Malaguena," among a number of others. Similarly, numerous performers caught the public's attention; artists such as Xavier Cugat, Carmen Cavallero, Desi Arnaz, Andy Russell, Nestor Chayres, Jose Melica, Jorge Negrete, Pedro Infante, all the way to Antonio Carlos Jobim and Armando Manzanero.

Today, however, there is a surge of fresh talent and music stemming from Spain, Mexico, Latin America and the U.S. (ex cluding the American market). It all started moving several years ago, gained momentum, and it is now beginning to crest in this country. This comes at a time when the U.S. Hispanic market has grown to impressive proportions.

Blue chip corporations and major advertisers are aware of the importance of the growing Hispanic market. They have also become keenly aware of the the rich cultural contributions being made by Hispanics to this country through music. They are eagerly encouraging more of the same through substantial sums being bestowed upon Hispanic artists in the form of corporate sponsorships.

The line up of firms engaged in such activities reads like a page out of the Fortune 500. To be sure, these sponsors know that the most rewarding road to the Hispanic market is through music. Each firm, led by its "Hispanic Marketing Director" and armed with a well laden arsenal of "dinero," vies with one another as it combs the record charts and studies local market preferences in pursuit of the artist or group that will best bring attention to its product and trademark.

Coca-Cola led the way in transforming international superstar Julio Iglesias into a household name in the U.S. on the heels of his CBS record releases. The affiliation with Julio is long term. It embraces virtually all aspects of the artist's career from sponsorship of his recent tour of the U.S. to tv commercials endorsing the sponsor's product.

Pepsi Cola has budgeted a massive campaign to sponsor RCA's Menudo. The breweries, not to be outdone by the soft drink companies, are flexing their money muscles to capture a piece of the Hispanic market through Latin acts.

Coors has budgeted millions of dollars for the Latin market It has sponsored the U.S. tour of Jose Jose while continuing its endorsements of a popular Texas group called Mazz, among other Hispanic attractions throughout the U.S. Miller Highlife's nationwide support of an "Hispanic Band Program" following its sponsorship of Samm Pena's "Bravissimo" hour-long syndicated TV musical series (which was co-sponsored by Coca Cola) keeps that brand's trademark before the Latin market.

Budweiser to date has been mostly active in regional endorsements of artists such as Patsy Torres and Johnny Hernandez, but reportedly, is looking to sign a top name. Stroh's similarly has budgeted a significant sum to capture its share of the Latin market and is said to be pursuing a name attraction.

The bottom line is vigorous campaigns for the buildup of artists and more across-the-board visibility. The reach of these artists, in some instances, is beyond the 20 million-plus Hispanic market here. Today there is a greater crossing of borders between Spain, Latin America, and the U.S. than ever before.

In addition to the aforementioned, some of the artists "hot" on the U.S. breakthrough list include Roberto Carlos, Camilo Sesto, Jose Luis "El Puma" Rodriguez, Emmanuel, Miguel Bose, Dyango, Rocio Jurado, Rocio Durcal, Yuri, Tito Puente, Willie Colon, Luis Miguel, Oscar De Leon, Ins Chacon, Charayn, Lissette, Miami Sound Machine, La Mafia, Ramon Ayala, Amanda Miguel, Ruben Blades, Lani Hall, Mana Conchita—and the list keeps growing.

A pair of accepted big names over the years in the States are being ticketed for even stronger support in the future via Spanish-language repertoire—Jose Feliciano (RCA) and Vikki Carr (CBS). Both were waning in popularity, but now have aggressive support for their resurgence.

In the meantime, the record labels are slugging it out for a bigger piece of the Latin music pie as it continues to grow along with the expanding Hispanic market. Such firms as CBS, RCA, EMI, Arcola, WEA, PolyGram, and A&M lead the way, while a host of independent manufacturers and distributors such as Top Hits, Buddah Tropical, Alhambra, Peerless/Blue Bonnet, Cara, Hacienda, Freddie, Alshire, Profono, Musica Latino, Pan American, among others, add to the intensely competitive Latin field in the U.S. The heat of competition has in no way been doused by the problems that have plagued the Latin record industry in this country—piracy and home-dubbing, which it shares with its American counterparts, plus the flow of low-priced product from south of the border.

The heavy dollars available in the thriving Latin field has spurred the talent agencies today into action more than ever before Jorge Pinos of the William Morris Agency (representing almost everyone from Iglesias and Carlos to Rodriguez and Emmanuel), (Jim) Adams and (Steve) Levine with Jose Jose heading their roster, and ICM with Miguel Cancel (records for Lonmar and is managed by Robyn Knapton and David Brokaw) are working harder than ever before to satisfy the talent demand.

Even a test in exposure of Latin videos is going on in the Miami area by El Canal Musical. They're on the air 24 hours, and, although they don't consider themselves an Hispanic MTV, that is precisely what they are striving to be.

Today, thanks to all the forces involved, Viva Latino spells big business.

LEE ZHITO
Executive Editorial Director

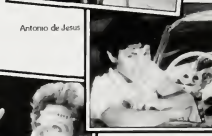
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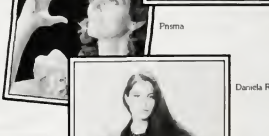
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Pisma



Daniela Romo



Jose Feliciano

A Billboard Spotlight

Labels Upgrade Pipeline To Deliver Quality Product To Active Market

by HECTOR RESENDEZ

With the explosion of the Hispanic population in Los Angeles alone (25% of the total labor force in Southern California is Spanish-surnamed, attests the latest figures from the U.S. Census Bureau), succeeding generations of Latins living in America are rapidly assimilating the musical tastes of mainstream society. Concerned members of the Latin record industry are beginning to address what could very well become a critical factor in overcoming adverse economic conditions, along with the blight of piracy and plight of low-priced imports.

At least the national head of TH (Top Hits) Records in Miami, Tony Moreno, believes so. "At this time, not one company is doing half as well as they'd like to be doing," observes Moreno. He compares the current status of the industry to a continuing battle of hot-headed, but proud individuals of their profession who just have to put aside their personal differences in order to better themselves as a whole.

A remarkable task lies ahead considering that the preceding two years, notes Rafael Gil, EMI Records' director of a&r and marketing division for Latin America, have been riddled with economic and political instability throughout the Latin American world.

"While inflation decreased in major markets, it has taken off again in Latin America and there are few hopes to reduce it until economic growth in the region is renewed or improved," Gil points out. "However, due to the enormous wealth in resources of the area (50% of recyclable and non-recyclable resources produced in the world come from the Third World), the recovery power is great, and examples of this are some positive signs on the Mexican and Argentine economies. On the other hand, Brazil has not improved at all against the economic recession and is

(Continued on page VL-54)

Hector Resendez is a freelance writer and radio broadcaster in Los Angeles.

'There has been a mistaken belief that second and third generation Latins will assimilate into American mainstream society and listen to contemporary American music such as Michael Jackson, Lionel Richie . . . However, we are now noticing second or third generation Latinos who do feel Latin and have not abandoned Latino music. It's incredible to see how many of them go to see Latin artists at concerts. They are some of the best fans around.'

MAXIMO AGUIRRE, general manager, Ariola America Records

'Ha habido una gran creencia errónea en que los latinos de segunda y tercera generación se asimilarán a la sociedad Americana y que escucharán la música contemporánea como la de Michael Jackson y la de Lionel Richie . . . Sin embargo, estamos notando que los latinos de segunda y tercera generación no han abandonado su música. Es increible ver cuantos van a ver a los artistas latinos que se presentan en conciertos. Son algunos de los mejores fanáticos músicales que hay.'

Talent Crosses Musical Borders On Way To World



Julio Iglesias

The complexity of today's Latin entertainment industry becomes more interesting to watch and more difficult to comprehend with each passing season. Some criteria if for trying too hard to emulate American trends while others praise it for doing exactly just that.

Observes Kathy Diaz, associate publisher of the bilingual, southwest magazine Caminos, "It's a win some, lose some situation. Julio Iglesias became too Americanized in order to appeal to the American masses, at the expense of the Latin Spanish speaking culture, by putting more English into his act." Freelance columnist Nick Bamett of Ad Week's "Latino Marketing Insight" says that while you can communicate facts and figures to someone who is bilingual, you want to communicate to them emotionally, which is at the heart of any selling proposition. You must talk to them in the mother tongue, that's where they learn their basic values.

"We intend to show what the Latin world is all about. It is a large world that many people (in America) aren't really aware of and one that is so numerous that it can't possibly be ignored," says Rafael Gil, EMI director of a&r and marketing of the Latin division in Los Angeles.

Scottish born Sheena Easton probably could not agree more. Teen-idol Luis Miguel and Easton teamed up to record their hit smash duet, "Me Gustas Tal Como Eres," earning her a gold record in Mexico. Easton convinced EMI that her debut record sung in Spanish would have high potential. Other American superstars have previously made similar ventures. Kenny Rogers, Lionel Richie and Herb Alpert just to mention a few.

As more American artists and groups are expected to pack suitcases for excursions into Latin America, Latinos will be checking into American hotels with far more frequency.

(Continued on page VL-50)

'We intend to show what the Latin world is all about. It is a large world that many people (in America) aren't really aware of and one that is so numerous that it can't possibly be ignored.'

'Tenemos toda la intención de mostrar lo que el mercado latino realmente es. Es todo un mundo aparte del qual la gente Norteamericana no se ha dado en realidad cuenta todavia y es tan numeroso que puede ni debe ser ignorago.'

RAFAEL GIL, Latin division director of a&r, EMI Records

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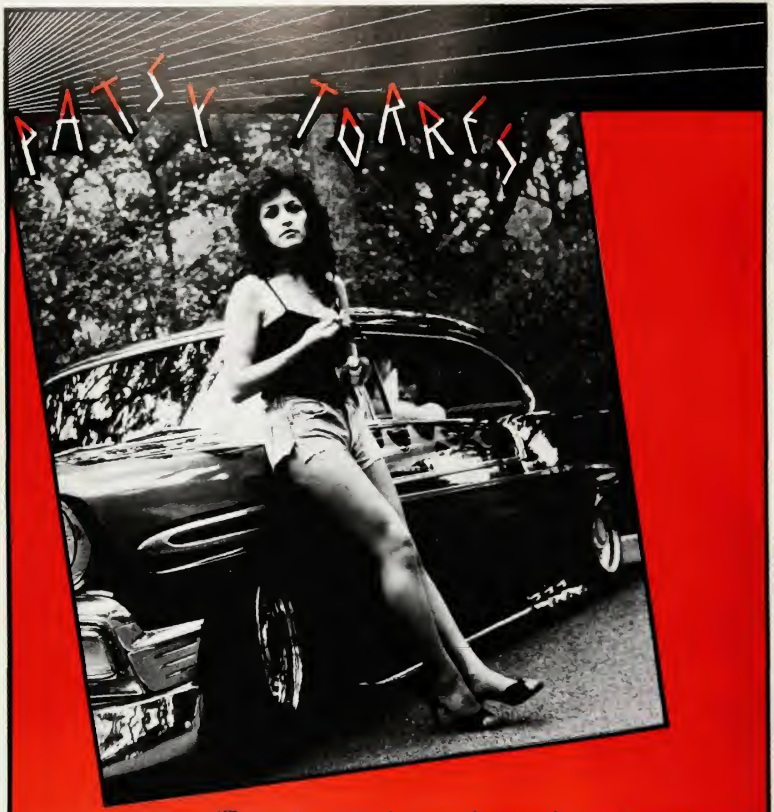
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CRI-CRI (kree-kree) TO MAKE WORLD TELEVISION DEBUT IN MUSICAL SPECIAL

Televisa, Mexico's major television network, presents a one-hour musical special starring Cri-Cri, the whimsical-but-wise little green cricket who has charmed Mexican children and adults alike for 50 years.

Showing first in Mexico and later in the United States, the program is a combination of Cri-Cri's most popular songs and tales with choreographed dancing and puppets.

Cri-Cri, born in the magic world of radio in 1934, has found a special place in the hearts and minds of generation after generation of Mexicans. Now, for the first time, Cri-Cri is bringing his fun-filled program to international television.

Hosted by Mireille Mathieu and Placido Domingo, Televisa invites you to share in Cri-Cri's special world of music, dance and fantasy.

After 50 years of delighting Mexican radio audiences, the popular character Cri-Cri (pronounced kree-kree) is coming to television screens around the world in the musical production "The Tales of Cri-Cri."

The program is scheduled to be shown first in Mexico in late December and is expected to air in the United States around Easter. The one-hour program features a spectacular combination of songs, ballet and puppets. "The Tales of Cri-Cri," which will be broadcast in Spanish, English and French, is produced by Mexico's Televisa Network and will be distributed internationally through local networks.

According to the show's executive producer, Miguel Aleman, the program pays homage to music composer and creator of Cri-Cri, Francisco Gabilondo Soler. "The Tales of Cri-Cri" will be hosted by Placido Domingo from Spain and Mireille Mathieu of France. Domingo and Mathieu will also sing several of the 14 songs that will be presented during the program. Several other popular Mexican artists, including singer Emmanuel, will perform during the show.

Cri-Cri, which most Mexicans know only as a radio voice, is actually Francisco Gabilondo Soler, the 77-year-old creator and voice of the character, who is better known as "The Singing Cricket." Since he invented Cri-Cri in 1934, four generations of Mexicans have grown up with the whimsical little cricket character, who mixes magic, laughter and fun with serious messages and thoughts about daily life and growing up.

Sometimes referred to as the "Walt Disney of Mexico," Gabilondo Soler and his sidekick Cri-Cri have won their way into the hearts and minds of Mexicans of all ages. Because of Cri-Cri's tremendous acceptance in Mexico and several other Latin American countries, Televisa decided to introduce him to the rest of the world. To do that, they decided on a television special featuring the best of Cri-Cri's songs with dance and dialogue.

To bring Cri-Cri to life on the television screen, Televisa contracted Kermit Love, the creator of the "muppets," to design muppets for the role of Cri-Cri and several of his radio world friends, including the "grillonets," a frolicking group of little crickets who speak their own special language.

All of the songs presented during the program will be accompanied by dancing, choreographed by Murray Louis of New York. The music and lyrics are by the creator of Cri-Cri, Gabilondo Soler, while the show is produced by Fernando Morett. Singing the Cri-Cri theme song will be Placido Domingo, Mireille Mathieu and Emmanuel.

Because the program is so musical in its presentation, and because it boasts such a fine group of singers from many different countries, Televisa recently announced that it will release a record album containing most of the songs performed during the special program. The record, like the television production, will be released in Spanish, English and French.

Aleman explained that the idea is to launch the record at the same time in Mexico, the United States and France. He said, however, that this could be a difficult task "because we want the production to be of the highest quality, and present the record using the same quality in all those countries."

Both the record and the television program will include some of the most popular tunes performed by Cri-Cri over the years, including "Chocolate Bombon I," "Chong Ki Fu," "The Cowboy Mouse," "The Doll Dance," "The Closet," "The Ugly Doll," and "The Shoe Dance," among others.

Since last February when work on the program began, one of the most laborious yet important tasks has been









MEXICO'S BEST-KNOWN RADIO CHARACTER TO MAKE INTERNATIONAL TELEVISION DEBUT

the translations of the original Spanish songs into English and French. Because the songs span such a large period of time, they are deeply rooted in Mexican history and thought about human nature, peace and love. For those reasons, great efforts were taken to preserve and convey the original meanings of the songs after having been translated into other languages.

As Gabilondo Soler put it in one interview, "The message behind all of my songs is to promote peace in the hearts of all people. Writing each song, each tale, has been full of emotion and pleasure, which I wouldn't trade for all the money in the world."

Even though he says most of his songs are written with children in mind, the meanings behind them are just as appropriate sometimes for adults.

"There are some people who know my songs very well," says Gabilondo Soler, "and there are others, for reasons of distance or years, who hardly or do not know of them. To those who listen to my songs I dedicate my imagination, with the hope that the songs evoke in them even just a little of what they evoke in me."

Though Cri-Cri is almost as old as Mexican radio itself, his popularity over the years has not faded. Instead, he has continued to delight and entertain each new generation of listeners who faithfully tune in their radios each night for the 15-minute program. And just as he has done since the night of Oct. 15, 1934, when Cri-Cri was born in a radio station in Mexico City, Gabilondo Soler sits down to his piano and brings the little cricket to life.

With the famous opening line of "Who goes there?" Gabilondo Soler answers himself with "It's Cri-Cri, it's Cri-Cri," and carries on what has become almost a legend in Mexico.

A legend that has transcended the changes that time brings with a message that has appealed to youngsters and adults alike for half a century. With that kind of support and history, Cri-Cri will come to international television for the first time, hoping to warm hearts and bring a smile to people everywhere.

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Marcel Vinay
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New York

¡VIVA LATINO!

Salsa Losing Popularity To Ballads On City Airwaves

by MAX SALAZAR

For the last few years Salsa's appeal has been waning. It's sales have dropped off by 40%, primarily because of little radio air play during the last two years and the Americanization of Latino youth who have turned to rock and disco to fill the void.

Salsa's history in New York spans six decades. It began weeks after March 17, 1917, when the United States Congress made Puerto Rico an unincorporated U.S. Territory. Citizenship was offered and a great number of Puerto Ricans took oaths, moved to the U.S., and began to Latinize New York City. In 1920, Rafael Hernandez, Puerto Rico's most beloved song composer, became the first musician to sound a live Latin music note in the city when his trio performed at a house party in Spanish Harlem. Five years later Vicente Sigler became the first Cuban to play music in the city. Sigler, whose big band played Cuban danzones, Puerto Rican danzas, Spanish Paso Dobles, ballads and waltzes, performed at the prominent hotels of midtown Manhattan.

With the passing of time hispanics from all over the world settled in New York and introduced their folkloric music as their populations grew. Of all the music heard, the most popular was Cuban. New York City Latinos became attuned to the "hip music" in 1941 when the thrilling sounds of Miguelito Valdes (vocalist), Xavier Cugat orchestra, pianist-bandleader Noro Morales and the then newly formed Machito orchestra just overwhelmed music lovers. In May 1943, during a rehearsal at the Park Palace Ballroom at 110th St & 5th Ave., Machito trumpeter and music director, Mario Bauza, invented Afro Cuban jazz (now Latin jazz) when he composed the tune "Tanga." Helping to maintain early salsa's popularity were the motion pictures made in Mexico and Hollywood which featured the Latin rhythms of Xavier Cugat, Casino De La Playa, Lecouna Cuban Boys, Desi Arnaz, Noro Morales, Machito and Tay Morales to name a few. Its popularity kept soaring with the Mambo and Cha Cha Cha mania of the '50s, the Pachanga and Boogaloos of the '60s, and the new sound which came out of the improvisation of Cuban music by New York and Puerto Rican musicians in the '70s which resulted in the word "Salsa." No other Latin rhythm can boast such a history, yet ballads are being promoted to replace Salsa as Latin music's most popular sound.

The most recent 1980 Hispanic census indicate there are 14,608,673 living in the U.S.. Mexicans number 8,240,439, Puerto Ricans 2,013,945, and 803,226 are Cuban. In the North Eastern Tri State area there are 2,022,246 Latinos not including the over 100,000 Dominicans not officially counted. Satisfying the music needs are four 24-hour Latin music radio stations, WJIT, WKDM, WKAQ and WADO. 13 record distributors who stock record store shelves with Salsa, merengues, ballads, Latin jazz, Mexican rancheras, Columbian Cumbias and Vallenatas, Latin rock, Latin soul, the folkloric music of all Latin countries on over 50 recording labels. In New York, Salsa and the Dominican "Merengue" are danced to every day of the week (at least in five places) on different days at 25 clubs. Latin jazz enraptures its listeners on several days of the week at six clubs. The folklore music of all South American countries are heard weekly at one

Max Salazar is a freelance writer and radio broadcaster in New York.

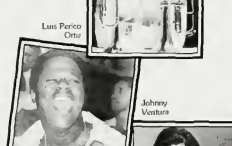

Willie Colon

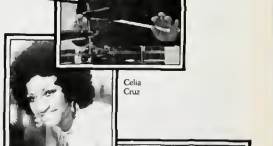

Tito Puente

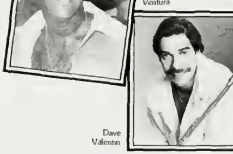

Cheo Feliciano

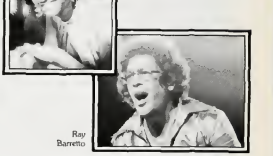

Manny Oquendo


Luis Perico Ortiz


Johnny Ventura


Celia Cruz


Dave Valentin

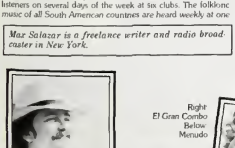

Ray Barretto

A BILLBOARD SPOTLIGHT

'Our Latin line has become unprofitable because of the strong American dollar, bootleg recordings and especially the imports. Business began to fall off about five years ago. Puerto Rico, which has always been a good market for us, became saturated with Venezuelan and Dominican recordings which underpriced ours by three dollars. Their recordings got the airplay . . . I will now concentrate on videos, and it will not include Latin music nor its artists.'

'Nuestra línea de música latina no es ya lucrativa debido a lo fuerte del dólar americano, grabaciones piratas y especialmente las importaciones. Los negocios comenzaron a decaer hace cinco años. Puerto Rico, que ha sido siempre un buen mercado para nosotros, se saturó de productos Venezolanos y Dominicanos los cuales son tres dólares baratos que los nuestros. Esas grabaciones fueron tocados por la radio . . . ahora me voy a concentrar en videos que no incluirán música latina ni sus artistas.'

JOE CAYRE, Caytronics


Reuben Blades


Right
El Gran Combo
Below
Menudo

Hector Lavoe

of 14 clubs in Queens. There is not one club in the Tri State area which is a "ballad" club, yet ballads receive 60% of all air time on the four stations.

Joe Cayre, Caytronics, no longer holds the licenses to produce, promote and distribute CBS and RCA products, so he founded the Merecana and Salsoul labels, which featured the rousing salsa music of Robert Torres and Conjunto Sauco. Says Cayre, "Our Latin line has become unprofitable because of the strong American dollar, bootleg recordings and especially the imports. Business began to fall off about five years ago. Puerto Rico, which has always been a good market for us, became saturated with Venezuelan and Dominican recordings which underpriced ours by three dollars. Their records got the air play. The West Coast and the towns near the Mexican border were always

[illegible] wiped out when we had to compete with the Mexican imports which sold for $1.99 and $2.99. I will now concentrate on videos, and it will not in-

(Continued on page VL-48)

Miami

¡VIVA LATINO!

A Billboard Spotlight

International Sound Fuses Cultures in World's Newest Hispanic Music Capital

by MARIA CRISTINA RUIZ

With about 45 different dialects found in the City of Miami, approximately 9 out of every 10 Hispanics speaking Spanish in the home (Hispanics comprise 43% of Dade County's total population), the Sound of Miami can be described as a "fusion of many different cultures, more tropical, more dance oriented, a little reggae, black and where the ballad predominates any other type of music; but where salsa can't be ignored," according to Ron Chaimowitz, former vice president & general manager, Discos CBS International.

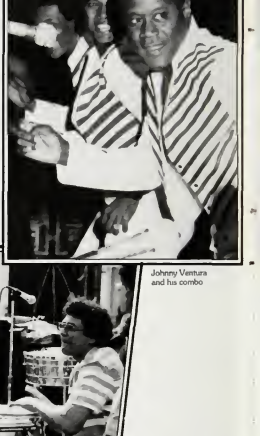
Concerts, dances, festivas, beach parties and discoteques are part of the music scene, with seven full-time radio stations serving the market



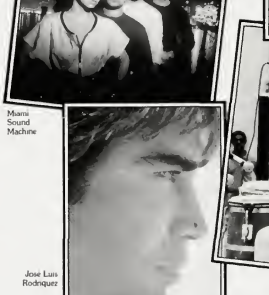
Mexico's Jose Jose with Super Q radio staff



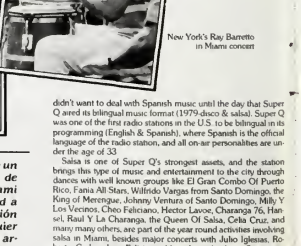
Johnny of Menudo in action



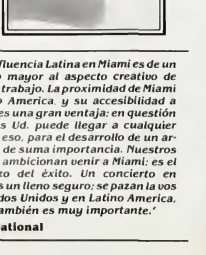
Johnny Ventura and his combo



Miami Sound Machine



New York's Ray Barretto in Miami concert



Jose Luis Rodriquez

Miami Radio

"The Miami Sound is an international sound," according to WCMQ's program director, Betty Pino, "especially more international on the ballad side, but where salsa is also very important. Musically, Miami is the city that sets the pace for other markets in the U.S. and abroad. A hit in Miami is a hit everywhere else." Augusten Acosta, WQBA FM's program director, states that "we are making history in Miami with our programming philosophies," while specifically referring to its stations bilingual music format and special variety shows

Jose Behar, director of marketing & promotion of Discos A y M in Los Angeles (with its product distribution by RCA in Miami), couldn't agree more with the above philosophies expressed by both program directors. "For example, when a hit is made on top Miami radio stations, New York will definitely hear about it, or for that matter when a hit is made on other radio stations in the magic city, because of all the Hispanics markets in the US., I find Miami's market to be the most organized and its radio stations the easiest to work with."

RCA's Manuel Sosa, vice president for Latin America and U.S.A., also agrees with the fact that Miami is unique as to the people who work in the music industry, "especially the radio stations, where people are warmer, friendlier, where human relations can be developed better than for example, New York, where relationships seem to be colder. Miami is less complex, even though it's a smaller market in size, but is bigger in its Latin proportion or representation."

Full-Time Music Stations

Four of Miami's radio stations are full-time music stations. Two FMs—WQBA FM (Super Q FM 108) and WCMQ FM (FM 92) And two AMs—WCMQ AM (Radio Alegre) and WSUA AM (Radio Suave).

According to Enrique Reyes, president of Reyes Distributors (the largest distributors of Hispanic product, 20 years serving Miami) "Although the ballad has always had its place in our city, WQBA's Super Q has revived salsa. Youths had forgotten and didn't want to deal with Spanish music until the day that Super Q aired its bilingual music format (1979-disco & salsa). Super Q was one of the first radio stations in the U.S. to be bilingual in its programming (English & Spanish), where Spanish is the official language of the radio station, and all on-air personalities are under the age of 33

Salsa is one of Super Q's strongest assets, and the station brings this type of music and entertainment to the city through dances with well known groups like El Gran Combo Of Puerto Rico, Fania All Stars, Wilfrido Vargas from Santo Domingo, the King of Merengue, Johnny Ventura of Santo Domingo, Milly Y Los Vecinos, Cheo Feliciano, Hector Lavoe, Charanga 76, Hansel, Raul Y La Charanga, the Queen Of Salsa, Celia Cruz, and many many others, are part of the year round activities involving salsa in Miami, besides major concerts with Julio Iglesias, Roberto Carlos, Jose Feliciano, Menudo and others. Serving its "other side," the American part of its format, the station has major promotions with well-known acts on this industry, first as being the "official" Spanish radio station for the Michael Jackson Jacksonville concert, as well as with Rockers Revenge, Peaches & Herb, France Joli, Madonna, Jimmy Burton, K.C., Viola Wills, Village People, the Pointer Sisters and many others.

WCMQ FM (FM92) gets the credit for being identified largely with the ballads, and also for being responsible for bringing this

(Continued on page VL-47)

Maria Cristina Ruiz is a writer in Miami.

'The Latin influence in Miami has a major impact on the creative aspect of our job. Miami's proximity to Latin America and its accessibility to Europe are a plus: you can be anywhere within hours, and for an artist's development it's of great importance. Our artists look forward to coming to Miami; it's the beginning of success. A concert in Miami is a sold-out concert, the word gets around the U.S. and Latin America, and this is also very important.'

'La influencia Latina en Miami es de un impacto mayor al aspecto creativo de nuestro trabajo. La proximidad de Miami a Latino America y su accesibilidad a Europa es una gran ventaja: en questión de horas Ud. puede llegar a cualquier parte, y eso, para el desarrollo de un artista, es de suma importancia. Nuestros artistas ambicionan venir a Miami; es el comienzo del éxito. Un concierto en Miami es un lleno seguro; se pazan la vos en Estados Unidos y en Latino America, y esto también es muy importante.'

MANUEL SOSA, RCA International

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- POQUITA COSA
- YO SE QUE MENTIA
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- SABEL
- AMAME
- TRES HOMBRES DE NATALIA
- LA MENTIRA
- GABRIELA Y BELINDA
- EL SILENCIO DE UNA MADRE
- LA LEYENDA DE BAFOMET
- LA SOMBRA DE BELINDA



COMEDY!

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- CALLE 4
- MI VIEJO Y YO
- QUE SUEGROS
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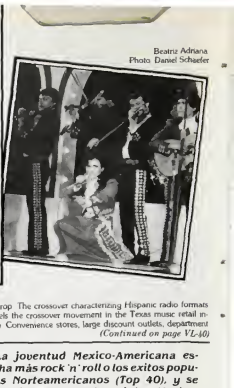
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Texas

¡VIVA LATINO!



Vincente Fernandez filming a segment of "Siempre en Domingo" in Austin. Photo: Daniel Schaefer



Beatriz Adriana Photo: Daniel Schaefer

Cross-Cultural Influences Create Fresh Demand for Modern Music

by LARRY LAWRENCE and TOM WRIGHT

From an overview perspective, the Texas Hispanic music picture includes four million people of "Spanish origin" with an annual expendable budget of 14 billion dollars, many of which are spent on music. A closer look reveals segmented distinctions between the musical tastes of the upwardly mobile Texas born Mexican American, and the newly arrived Mexican immigrant. These differences and all "crossover" exceptions are reflected in the specific areas where the Hispanic music dollar is spent.

The bottom rung on the Texas Hispanic live music performance ladder is the bar or "cantina" circuit. The pay per gig peaks around $300, and free beer if the performers are lucky. The music favored on this circuit is the Mexican conjunto. It is possible for small groups or duos to come into Texas on temporary work permits and, once in this country, spend two to three months on the cantina circuit, never speaking a word of English. The cantina atmosphere is as close as one can get to Mexico without actually going there.

The next step up is the restaurant rent a musician, which is the least rewarding position artistically, but provides seemingly endless, steady cash flow. In San Antonio, the mecca of Hispanic music in Texas, lawn parties for the elite abound and weather is seldom a negative factor. There are numerous restaurant gigs, weddings, sweet 16 parties, quinceaneras, and debutante balls.

However, to the music archaeologist, the ballroom/hall circuit holds the most cultural information. Generally, the Quonset hut genre hall that holds 1,000 to 1,600 people is the Hispanic "ballroom" in most Texas cities, but it is not to be confused aesthetically or acoustically with the ballrooms of the North. These have the appearance of a traditional American music hall mated with a supermarket, with lighting ranging from naked light bulbs to "Christmas forever" motifs. These "ballrooms" house the Texas Hispanic weekend gatherings, and although attendance has been declining in the 1990s, one can still see nationally "big name" Mexican bands like Ramon Ayala, Ruben Naranjo, and Los Aguilares, as well as native Texan talent like Little Joe y La Familia, Patsy Torres, and La Mafia. Bookings are arranged so that one night will be "Chicano night," which includes rock'n'roll and country music in English as well as Spanish music, and another night will be "conjunto night" featuring traditional mainstream music from Mexico. This booking separation establishes the make up of the crowd, as the newly arrived immigrants favor strictly Mexican fare, and Chicanos prefer more Americanized offerings.

The Mexican American has developed an affection for both country and rock'n'roll, and likes them in English as well as Spanish. Van Halen concerts and shopping malls compete with the ballroom for social rewards and the Texas Chicano, or "Tejano," entertainment dollar. "When they're young we lose them," says Lee Martinez, vice president of Freddie Records in Corpus Christi. "When they get to be 27 or 28 years old they get married, settle down, and they start going to Spanish dances again. But before then they're watching MTV."

Inside these Tejano ballrooms one sees the special rhythm of a distinct people, not really Mexican, and not really Texan. It's a new synthesis, the world and culture of the Tejano, where every thing fits: rock & roll up against polkas, blazing stratocasters alongside accordians, breakdancing demonstrations from Hispanic crews dressed in matching outfits, and adolescent couples dancing on their first date beside couples celebrating their 50th wedding anniversary. Tejano life is reflected in the counterclock wise movement of the dance flow, maintaining the same, consistent motion, no matter what style of music is being played.

The Texas Hispanic radio dial is a microcosm of this social backdrop. The crossover characterizing Hispanic radio formats parallels the crossover movement in the Texas music retail industry. Convenience stores, large discount outlets, department

(Continued on page VL-40)

'As we grow older, Mexican-American youth go more into rock 'n' roll and Top 40, and they're forgetting Mexican-American music as we knew it.'

'La joventud Mexico-Americana escucha más rock 'n' roll o los exitos populares Norteamericanos (Top 40), y se esta olvidando de la música Mexico-Americana que nosotros concocemos.'

MIKE CHAVEZ, promoter



Store owners Henry and Beverly Maldonado

Rackjobbers Squeeze Mom & Pops As Discount Stores, Malls Take Over

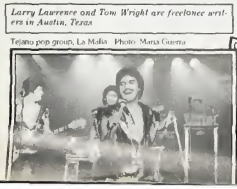
As Julio and Wilbe harmoniously drift out of the juke box together, the West Texas sun is setting on the Mom & Pop Hispanic record store: once the mainstay of the Texas-Hispanic music trade. The Texas rack jobber is streamlining and computerizing his operation, and delivering thousands of records to chainstore warehouses while Mom & Pop's are wading liner notes to some customers who not only can't speak English, but can't read Spanish. K marts and the like are convenient for buying tennis shoes, lunch, and records in one location, but they're not the greatest place to take tapes that no longer work. Small, privately owned, and designed to serve a local neighborhood or small town, the Mom & Pop store is relying on personal service to maintain its seriously reduced share of the retail market.

Ruben Lozano, the Texas division head of Spanish language record distribution for Western Merchandisers, predicts that the situation is going to get worse. Along with Handleman, a national distribution company based in Michigan, and Rangel Distributing, a San Antonio-based, independent distribution company, Western Merchandisers provides rack jobbing distribution of Spanish language product in Texas. Although these three companies also perform one-stop and other general distribution services, their fastest growing function is to service the rack jobbing needs of numerous convenience stores, grocery stores, large discount outlets, and department stores. These stores are thriving as record and tape outlets. Conversely, Mom & Pop stores are finding their market share slowly dwindling, as many fight simply to survive, and others overhaul their operation and concentrate their efforts on providing services that institutional outlets can't provide. "I started seeing the movement around 1980-81. It just started happening," explains Lozano. "Before 1980 the biggest sales were done out of Mom & Pop stores. Not any more."

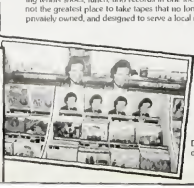
The first of several reasons for the decline is the changing structure of the general retail industry in this country. Due to altered urban population distribution and driving habits, the

(Continued on page VL-82)

Larry Lawrence and Tom Wright are freelance writers in Austin, Texas



Tejano pop group, La Mafia. Photo: Maria Guerra



Discount display

AyM DISCOS EN ASCENSO



ANTONIO DE JESUS
CONTIENE LOS EXITOS: TE QUIERO MAS Y MAS, JUNTOS, ESTOY ENAMORADO Y MADRE.
SP 37005



MARIA CONCHITA
CONTIENE LOS EXITOS: ACARICIAME, NOCHE DE COPAS, LA LOCA.
SP 37007



LANI HALL
CONTIENE LOS EXITOS: CORAZON ENCADENADO, SI TU FUERAS CAPAZ, PARA VIVIR ASI.
SP 37008



ANTONIO DE JESUS
EN SU NUEVO DISCO VUELVE CON SUS MAS BRILLANTES COMPOSICIONES Y MELODIAS.
SP 37010



LARA Y MONARREZ
CONOZCA USTED TAMBIEN EL CONCEPTO MUSICAL URBANO DE LARA Y MONARREZ.
SP 37011



HERB ALPERT
EL REGRESO AL RUEDO DE HERB ALPERT Y SU TIJUANA BRASS. "TODO UN ACONTECIMIENTO".
SP 37006



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Spain

¡VIVA LATINO!

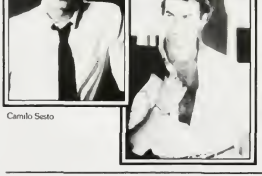


Left: Ana Belén

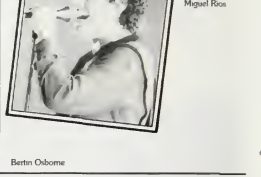
Below: Jose Luis Perales



Miguel Rios



Camilo Sesto



Bertin Osborne

A Billboard Spotlight

Industry Determined To Overcome Problems With Hard Work, Tight Planning, New Artists In New Markets

BY NICK ROBERTSHAW

Like many others worldwide the Spanish record industry is going through an exceptionally difficult period. Domestic sales have been hard hit by recession and home taping, and in the vitally important Spanish speaking markets of Latin America the collapse of local currencies has turned overseas business for many companies into a matter of volume without profits, success without reward.

Industry leaders could be forgiven a negative and pessimistic outlook, but in fact the problems they face are seen rather as a challenge and an opportunity. If sales are in bad shape, then we shall have to be more critical about what we release and more determined in our marketing. If profits from the Latin markets are down, that is no excuse to pull out we simply have to work harder.

Ariola chief Jose Maria Camara typifies this mood of gritty realism. "We are suffering like everyone else, in fact our particular case is harder than other countries' perhaps. We can't influence the externals so we've got to be very active, try harder. Sure there has been a major change over the last 18 months in Latin America with the devaluations and related problems, but our attitude is that we have to live with it. We have to be in those markets. The demand is strong and there is certainly no intention in this company to cut back. On the contrary, we are always looking for artists able to be developed there."

"The industry is facing a very hard year, no question. But we can survive, why not? We have to re organize our structures to meet the new market conditions, we have to try to establish new markets abroad. Why should Spain be a second class producer? There is a new generation grown up here in the rock culture we should be able to sell on continental markets."

Because there are no official industry statistics published in Spain, the exact extent of the decline in sales is hard to quantify. According to Ariola's Camara, domestic LP sales were 12% down in 1983 compared with 1982, with singles 21% down and cassette volumes falling as much as 35% below the levels of the previous year. In addition to home taping and other factors common to all countries, Camara cites Spain's 22% unemployment rate, and the effects of government efforts to curb inflation. People have less money, and different priorities.

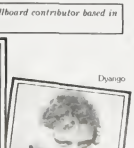
Juan Sarabaya, director general of independent company Fotonmusic, estimates the annual fall over the last two years at around 20% overall. Local companies have felt the effects differently than multi nationals, he says, because the promotional investment required to sell a given number of units is at its highest for Spanish rather than international artists. As for the remedies, a more favorable economic climate would naturally be helpful, but pending that the industry has to increase its earnings from performing rights, and ensure it benefits from the saturation of music currently available free to the public on radio, television

(Continued on page VL-38)

Nick Robertshaw is a Billboard contributor based in London.



Manuel Gallardo



Dyango

'We are suffering like everyone else; in fact, our particular case is harder than other countries' perhaps. We can't influence the externals so we've got to be very active, try harder. Sure, there has been a major change over the last 18 months in Latin America with the devaluations and related problems, but our attitude is that we have to live with it. We have to be in those markets. The demand is strong and there is certainly no intention in this company to cut back. On the contrary, we are always looking for artists able to be developed there.'

JOSE MARIA CAMARA, director general, Ariola

'Nosotros estamos sufriendo como todos: de hecho, en nuestro caso es quizas mas difícil que en otros paises. No podemos influenciar el mercado extranjero así que tenemos que mobilizarnos y poner un gran esfuerzo de nuestra parte. Por su puesto, ha habido un gran cambio en latino America con la devaluación y con problemas relacionados a la economía, pero es nuestra actitud que deberíamos afrontarla. Tenemos que hacer incapie en la importancia de esos mercados. La demanda es tan fuerte que en definitiva no tenemos intención de retroceder. Al contrario, siempre estamos buscando artistas que se puedan desenvolver en cualquier parte.'

International Acts Discover Favorable Concert Climate

Isolated beyond the Pyrenees, Spain has always been a country apart in Europe, and four decades under Franco did little to reduce its insularity. Now however, with progressive government and Common Market membership looming, it is changing, and there is no doubt that the local record market, whose staple diet is still the romantic pop ballad rather than the group-based rock music of Northern Europe, is changing too.

It is a market that has no national charts, only the so called Supersintas lists frequently based on returns from couple of dozen shops, and no official sales figures, though AFYVE, whose 30 members represent 70%/95% of total business, says these will soon come. It is a market in which cassettes regularly outsell records, and many more homes own tape hardware than disk equipment. Domestic acts sell particulary heavily on tape: international acts redress the balance a little. The pace of success is slower: releases can take months to break, hits stay on the charts as long again. There are hundreds of commercial radio stations but practically no coverage of pop music nn the two national ty channels, and no cable networks. Discos are everywhere: around 7,000 at the last count. The number of retail outlets is considerably less: 2,000 or so, with 30% of retail business concentrated in the Madrid area and a further 20% around Barcelona, the main population centers. Discounting is widespread.

Department store chain El Corte Ingles is the most powerful retailing force, with its astute buying policy, its joint promotions with record companies and its two big 'rebajas' a year. At the other end of the scale non traditional retailing is also significant, through ubiquitous cassette racks. On average full piece product costs $5.50, budget material around $2.50 and singles $1.50. The singles market is in serious decline. An industry-wide effort to reduce the price to $1 two years back did not halt it. Only mass singles, because less available for home taping perhaps, are increasing their sales.

It is a market increasingly susceptible to international influence. In late July one typical chart was showing only 13 out of 30 domestic singles, 16 out of 30 domestic LPs plus two local compilation albums. Jorge Pino at RCA estimates 50% of industry sales come from overseas productions. "We have had many heavy tours by international artists this summer," he goes on. "Dylan, Stevie Wonder, Spandau Ballet, Ultravox, Lou Reed: they are learning Spain is a very good record-selling and touring

(Continued on page VL-38)

20 AÑOS

sept '84



FRONT VIEW OF THE INDUSTRIAL PLANT, GUATEMALA

Discos de Centroamérica, S. A. of Guatemala was initiated as a private company on September 3, 1964 by then owner Roberto Galvez Gutierrez. Since that date this company started its administrative development with the intention to cover the Central American and Panamanian markets, dedicating itself to the production and sale of Guatemalan and Central American music, as well as music on an international scope.

Ten years later it became incorporated, so that with the proper economic stimulus, it started projects towards corporate development, allowing the company to reach ambitious goals.

As time passed, the company attained a prestigious international image, due in great part, to the obtainment of labels known throughout the world. The purpose: To seize the Central American and Panamanian markets. Through its solid establishment over time, Discos de Centroamérica has placed itself as a leader in its own market. Its continued success is also due to the company's constant concern with the acquisition of the most qualified personnel, as well as state-of-the-art equipment for the production of records of the highest quality possible, reflecting a true image of the company itself.

The creation and development of a complete marketing and sales team at its home base (Guatemala) has contributed in optimizing product distribution, utilizing as its main channels, its own exclusive distributors who form an integral part of this company. These are: Musicentro-El Salvador, Audio Ritmo S. de R. L.-Honduras, Gramusic, S. A.-Costa Rica, Sonomundi, S. A.-Panama.

In actuality, the company is associated with the followng international labels: Philips-Holland; Polydor, Ariola-Germany; EMI, Odeon-England; Hispavox, Moveplay-Spain; Capitol, Motown, WEA, Liberty-United States; Melody, Gamma, Polygram-Mexico; Pyramid, Global-Puerto Rico and others. In addition, Discos de Centroamérica, S. A. owns its own label for national and Central American music, Dideca.

The attained success for this company in the market is attributable to the calibre of artists under their management and to the publicity and promotion departments responsible for creating such hit sensations as: the Bee Gees-Saturday Night Fever, Enrique and Ana, Pequeña Compañía, Rubén Blades, Los Chicos and others.

They've also gained huge success with artists of international fame such as: Donna Summer, Rulfi Rendo, Lionel Richie, Juan Alberto Mugravi, Joan Manuel Serrat, Rod Stewart, Frank Sinatra, Rubén Blades, Marlen, Rocio Durcal, Estela Nuñez, Lucía Méndez, Camilio Sesto, Juan Gabriel, Nelson Ned, Rafael, José Luis Perales, José José, Daniel Romo, Dulce, Amanda Miguel, Diego Verdaguer, Rigo Tovar, Luis Angel, Sheena Easton, Rita Lee and Roberto, Queen, Duran Duran, to name only a few.

Under their Dideca label, they've also thrusted national and Central American artists towards great success, some of whom are now internationally renowned.

For Discos de Centroamérica, S. A. it is with great satisfaction that they celebrate their 20th Anniversary, after overcoming a diversity of obstacles brought on by recent world-wide recession. In spite of this, with the efforts of those within the organization, and the acquired prestige it now enjoys, Discos de Centroamérica, S. A. will continue its push toward even greater objectives.



ROBERTO GALVEZ GUTIERREZ — Founder
A man of great knowledge and experience in commercial matters, he designed the structural outline of the organization, credited for the success of DISCOS DE CENTROAMERICA, S. A. throughout its development in the recording industry since 1964.



BYRON GALVEZ THOMPSON — President
Started his administrative activities with the company in 1972, performing various important jobs. Presently, as president, his major responsibilities include all international business matters and directing the organization.



BLANCA AVILA VALDEZ — Manager International Affairs
With over 19 years in the company, she is considered one of its founders. Besides her role as Manager of International Affairs, she is the executive secretary of the Administrative Council.



CESAR GARCIA HERRERA —
Artistic Director
In 1965 he joined the company. His 19 years of experience enables him to handle high quality artistic productions and the discovery of new talent.

discos de centroamérica, s.a.

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Planta Industrial: 19 Av. 15-62 Z. 10
Apartado Postal 1792, Guatemala
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20
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Words and Music by: Michael Bradley, Peggy March, and Steve Wiltmack.
Spanish Lyrics by: Buddy Mary McCluskey.

The single is now available through Arista Licensees in: South America, Central America and Mexico. Watch for it to be included on Jermaine Jackson's self-titled debut Arista album.

VL-20

Mexico

¡VIVA LATINO!



Mexican president Miguel De La Madrid, right, presents Jose Jose with award as top artist of 1984, in Mexico and outside the country.

Easing Inflation Fuels Optimism For Solid Market Recovery

by JUDY HEVRDEJS

Although they've just weathered two of the worst years in the nation's economic history, Mexico's music industry execs predict a far brighter future.

"Things are bound to get better," says Luis Moyano, director general at EMI Capitol de Mexico. "We were at rock bottom, with unit sales even lower than those in early '82. But, now sales are improving, the country has stabilized and things seem to be picking up. By 1986, we should recapture the solid sales we had before the economic crisis."

At Discos WEA, Director General Rene Leon said, "Things are very different here than they were three years ago. We had a great boom in the '70s and '80s. A little over two years ago, things changed greatly, and sales dropped. Now the market seems to have checked its downward fall. We're expecting an 8% sales increase this year and hoping for 10% in '85."

Added John Lear, managing director at PolyGram Discos, "So far this year, sales have remained low, but not gone down — that's encouraging."

Since 1982, peso devaluations, the nationalization of the banking industry, import restrictions and exchange controls have played havoc with a music industry that had been basking in an economy, heady with Mexico's oil profits.

Inflation, too, has played a critical role, eating away at consumer purchasing power. Inflation in 1982 was close to 100%. In 1983, inflation dropped to 81%. Album prices currently hover around 900 to 1000 pesos in a country where the minimum wage is about 816 pesos per day. An LP is now an investment rather than a spur of the moment purchase.

Industrywide, unit sales of records in '83 and much of '84 were running 35 to 40% below 1982's top levels. These figures, execs point out, should be considered against the backdrop of several peso devaluations—which knocked the national currency from about 23 pesos to the dollar to the current rate of close to 200 pesos with a continuing daily drop of 13 centavos. As a result, industry sales figures are now calculated in units rather than dollars.

Says Moyano, "We were faced with peso devaluations and unemployment. The liquid assets of the people were low—they had to make a choice between buying milk or buying records.

"In the meantime," Moyano adds, "printing and other costs have all gone up so that in 1983, we saw record prices jump three times. In 1984, our prices will jump only twice—about 25 and 20%."

Judy Herrdejs is a writer and reporter with the Mexico City Voice.



Jeena Easton & Luis Miguel sang gold duet

While most major record producers have their own recording studios, eliminating the high cost of rented studio time, they, do usually farm out the printing, pressing and cutting of records to Mexican firms.

Sales, though, weren't the only aspect of the business affected by the economic crisis, says Rogerio Azcarraga, president of Orfeon, S.A. "Our accounts receivable have increased. It now takes us four to five months to collect, which completely washes out the profit in real money."

Part of the music industry's current optimism, though, is being fueled by both government and private economists' predictions that inflation is expected to hit only 50 to 55% for 1984. Executives concur that with the two year sales slump in the past and the economic crisis easing—at least in the record industry—efforts are now being directed at careful expansion and heavy, more focused promotion to combat past problems.

At Discos Peerless, general manager Jurgen Ulrich says, "We're reducing the number of lapings, increasing promotions, producing a more interesting product and putting more hit singles onto one album. We are also making a larger investment in promotion, especially at the point of purchase. That should bring us good sales by the end of the year."

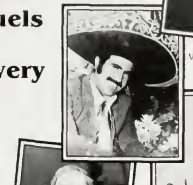
Peerless, says Ulrich, sells heaviest through the major record stores and department store chains via wholesalers, a line of distribution generally followed by the major producers.

Adds Marco Antonio Gomez, head of press relations at CBS, "In some ways, the crisis worked to our advantage. It allowed us to be more selective in choosing artists. And, it has helped us bring better quality to our catalog."

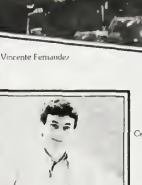
At RCA de Mexico, press chief Carlos Carranco agrees. "First, we are cutting back on the number of artists with respect to their contracts. And second, we have contracted with about seven new artists. They have records scheduled for release, with heavy promotion, at the end of '84 and into the first part of '85."

PolyGram's Lear says, "We are busy developing a local artist roster for '85. We would also like to try a little regional stuff, but it is difficult. We're going to have one artist in each field with a small but active roster. Right now the local music—ranchero, ballad, salsa and groups—make up about 25% of our sales. Such a development is more profitable for us because the royalties are not as high and we're also more secure with the hits." Lear, who would like to see his local roster grow to 50%, pointed out that "the bracket of people that purchase international music

(Continued on page V2-80)



Vicente Fernandez



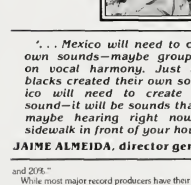
Abraham Mendez



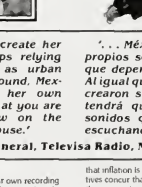
Cesar Costa



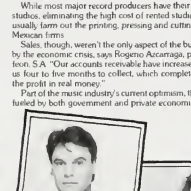
Emmanuel



"Siempre en Domingo" Raul Velasco



Yndio



Lucia Mendez



Juan Gabriel

'. . . Mexico will need to create her own sounds—maybe groups relying on vocal harmony. Just as urban blacks created their own sound, Mexico will need to create her own sound—it will be sounds that you are maybe hearing right now on the sidewalk in front of your house.'

'. . . México va a tener que crear sus propios sonidos—tal vez con grupos que dependan en harmonias vocales. Al igual que los Negros de las ciudades crearon sus propios sonidos, México tendrá que crear el suyo—y serán sonidos que usted podria estar ya escuchando frente a su casa.'

JAIME ALMEIDA, director general, Televisa Radio, Melody Records, "Studio 54"

PHOTOS COURTESY RCA DE MEXICO

Brazil

¡VIVA LATINO!



Caetano Veloso



Manna



Roberto Carlos



Kid Abelha

Industry Struggles Uphill Against Four-Year Recession, Aided by Strong Musical Heritage

by CHRIS McGOWAN

The record industry in Brazil has always felt itself blessed by a populace that seems to live, breathe and sleep music. Whether you grow up in Rio de Janeiro hearing the thundering contrapuntal percussion in the streets during Carnival, or play in a Salvador afoxé group on weekends instead of joining the local equivalent of the Elks Club, or are an accountant with a guitar or cuica tucked away in the closet, music has more of a day-to-day importance.

Chris McGowan is a Los Angeles-based writer and Billboard contributor on assignment in Rio de Janeiro.

"It was a refreshing surprise for me to see how music is a part of everything here," says Guy Deluz, managing director of **EMI-Odeon** in Brazil. "You can't do anything without it. And when you go to a concert here it's an incredible experience to see 10,000 people singing along to every song, and knowing every word of the lyrics."

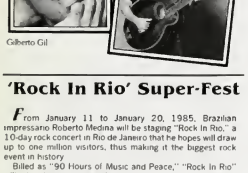
Such an enthusiasm for song has led Brazil to assume a disproportionately high position in the world record market. With only the eighth largest economy in the world (excluding communist countries), Brazil ranks seventh now among global music markets and reached as high as fifth in the heady days of the late 1970s, according to Joao Carlos Muller Chaves, executive secretary of ABPD, the Brazilian record manufacturer's association.

(Continued on page VL-35)

'If there will be a positive effect to come from all these problems, then it may be this—that by going through the crisis, through all the difficulties, we will find that the second copy of a style is no longer sellable and that we will have to come back to fundamentals, to real talent.'

GUY DELUZ, EMI-Odeon

'Siesque va a haber un efecto positivo como resultado de todo esto, entonces podria ser esto—que pasando a través de la crisis, y a través de todas las dificultades, descubriremos que la segunda copia de un estilo no es ya vendible, y que vamos a tener que volver a lo fundamental, al verdadero talento.'



Lulu Santos

Gilberto Gil

'Rock In Rio' Super-Fest

From January 11 to January 20, 1985, Brazilian impressario Roberto Medina will be staging "Rock In Rio," a 10-day rock concert in Rio de Janeiro that he hopes will draw up to one million visitors, thus making it the biggest rock event in history.

Billed as "90 Hours of Music and Peace," "Rock in Rio" will take place on a specially-constructed 350,000-capacity concert site in Barra da Tijuca, on the outskirts of Rio, west of famed Ipanema Beach.

Fourteen international and 14 Brazilian acts will perform, with each act scheduled to appear twice during the festival. Confirmed international artists are Queen, the Go-Go's, Yes, George Benson, Men At Work, James Taylor, Al Jarreau, the B-52's, Ozzy Osborne, Nina Hagen, Iron Maiden, AC/DC, Def Leppard and Scorpions.

The confirmed Brazilian lineup for "Rock In Rio" includes Barão Vermelho, Blitz, Gilberto Gil, Elba Ramalho, Pepeu Gomes, Baby Consuelo, Erasmo Carlos, Eduardo Dusek, Ataeu Valeyca, Lulu Santos, Ney Matogrosso, Paralamas de Sucesso, Moraes Moreira, Kid Abelha.

"The total cost of the show will run around $10 million," says Medina. "TV Globo has contracted for the domestic television rights and each day during the festival they will air highlights of the previous day's concert. So far, 'Rock in Rio' will be seen throughout all of Latin America, except for Mexico. We're now talking to Europe."

C.M.

Talent Seeks To Expand Commercial Horizons

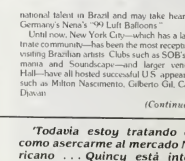
In the 20-odd years since Stan Getz, João Gilberto and Astrud Gilberto scored a hit with "The Girl From Ipanema," Brazilian rhythms and melodies have steadily made inroads into the American musical consciousness, yet most listeners who have heard Aerto Moreira playing the "cuica" on Paul Simon's "Me And Julio Down By The Schoolyard," or enjoyed dancing to the Kool & the Gang hits arranged by Deodato, would probably have trouble naming any Brazilian artists beyond Sergio Mendes.

Yet the interchanges between Brazilian and American musicians during the last two decades have been plentiful and diverse. Stanley Turrentine, Sarah Vaughan and George Benson have all recorded Brazilian tunes, and what jazz artist has not lent an attentive ear to the bossa nova compositions of Antonio Carlos Jobim? Moreira and Flora Purim have played with Chick Corea, George Duke and Stanley Clarke, among others, and Wayne Shorter's classic Columbia LP "Native Dancer" featured Milton Nascimento. Brazilian percussion has influenced many groups, from Weather Report to Earth, Wind & Fire, and gratefuI are the jazz and pop artists who have been able to utilize the rhythmic magic of Moreira, Nana Vasconcelos and Paulinho da Costa on their LPs.

But there are several Brazilian artists who now want to extend their American commercial horizons beyond the boundaries of the jazz market. Plans are in the works for English-language LPs by Brazilian pop stars Djavan and Gal Costa, both of whose talents are more appropriate to Top 40 radio than to jazz airwaves (where it is easy to find Brazilians such as Tania Maria and Airto Moreira). In addition, their efforts may be imitated soon by a new wave of domestic rock groups, who have begun to outsell inter-



Ritchie



Djavan

national talent in Brazil and may take heart in the success of Germany's Nena's "99 Luft Balloons."

Until now, New York City—which has a large Brazilian expatriate community—has been the most receptive American city to visiting Brazilian artists. Clubs such as SOB's, Sweet Basil, Jazz mania and Soundscape—and larger venues like Carnegie Hall—have all hosted successful U.S. appearances of Brazilians such as Milton Nascimento, Gilberto Gil, Caetano Veloso and Djavan.

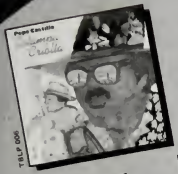
(Continued on page VL-24)

'I'm still trying to decide how to approach the U.S. market . . . Quincy is interested and it'd be much easier for me to be successful there with his help. The great barrier is the language—but I want to sing for all the Americans, not just the Hispanic population.'

DJAVAN

'Todavia estoy tratando de decidir como asercarme al mercado Norte Americano . . . Quincy está interesado y seria mucho mas fácil para mi tener èxito allí con su ayuda . . . El gran obstáculo es el idioma—pero yo quiero cantar para todos los Americanos, no solo para la población de habla Hispana.'

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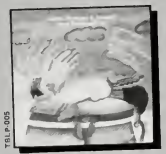
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Brazil

¡VIVA LATINO!

Talent Seeks

(Continued from page VL-22)

When Djavan appeared last June at the Kool Jazz Festival and at SOB's, he received extensive coverage from The New York Times and great praise from critic Daryll Sigerson who termed the singer's music "as brilliant and comprehensive in Brazilian terms as is Stevie Wonder's in ours." Added Sigerson about the Brazilian pop scene today, of which Djavan is a part: "Not since the United States of the 1930s has a nation's hit parade been so full of sophisticated work."

Djavan's music is emblematic of the sophisticated blend of native styles with foreign idioms and technology coming from Brazil in the 1980s. "Lua," his 1982 LP which sold 450,000 units according to CBS Brazil, proved that the domestic market was receptive indeed to his efforts. The 1984 album, Lilas, has already sold 170,000 units in a depressed year and finds Djavan taking another bold step forward in his fusion of Brazilian African and American sounds.

Cut at the Light House Studio in Los Angeles with such Michael Jackson alumni as Greg Phillinganes, David Foster and Jerry Hey sitting in, "Lilas" has a catchy, upbeat and very dance [illegible] easy to imagine both the infectious, exotic title [illegible] going over well in American discos and on [illegible] they to have English words.

[illegible] 35-year old native of Alagoas, a state in northeast [illegible] has the advantage of friends in high places, should he [illegible] about both his plans to try the American market next year. [illegible] Wonder played harmonica on "Samurai" on the "Lua" [illegible] and Quincy Jones may produce Djavan's English language [illegible].

Quincy is interested and it'd be much easier for me to be successful there with his help," says Djavan. "I'm still trying to decide how to approach the U.S. market. The great barrier is the language—but I want to sing for all the Americans, not just the Hispanic population."

Gal Costa is another Brazilian star who hopes to win over the American public. She has been a success ever since the days of the Tropicalia movement in the 1970s, when she and three others from the state of Bahia—Caetano Veloso, Maria Bethania and Gilberto Gil—spearheaded what might be termed a "back to the roots" movement, in which they successfully reintegrated Brazilian rhythms and folklore into the pop music mainstream, which had become overly dominated by foreign styles. Three of forth had a profound—and very beneficial—effect on both Brazilian music and culture.

These days the singer who—recently switched from PolyGram to RCA—is one of the most popular entertainers in Brazil and her 1982 LP "Fantasia" sold over 500,000 copies. It featured both beautifully sung, well crafted ballads written by the likes of Veloso and Djavan, as well as Moraes Moreira's wild uptempo "Festas do Interior," which was the most played song during Carnival that year.

"We intend to make an American work with Gal, with her singing in English," says Manuel Camero, general manager for RCA Brazil. "There are other artists we might do it with, too, but we're still studying the situation. We don't want to do it and have them sell only 10,000 units there, you understand."

And if Djavan and Gal Costa find success in the American market, a new wave of Brazilian musical talent may break close behind them. In the last two years there have arisen several outstanding domestic rock groups who have helped prop up a flagging music industry and who have even begun to outsell international rock product. The latter feat would have been unthinkable before 1982.

"There used to be a strong prejudice here against Brazilian rock," comments Ney Matogrosso, a popular singer who has been cutting LPs for over 10 years. "It was considered inferior. But now it's accepted and is having its best moment."

The most popular of the new groups—Blitz—sold over 300,000 units of their first LP in 1982, according to EMI-Odeon, which surpasses the sales of any foreign artists in the last three years, such as Michael Jackson and Julio Iglesias. In comparison, the top foreign rockers during that time were Pink Floyd ("The Final Cut," 100,000 units), Supertramp ("Famous Last Words," 200,000 units), and Kiss ("Creatures Of The Night," 120,000 units).

Says Guy Deluz, managing director of EMI, "The new Blitz album just came out and we expect it to do just as well. They really were trendsetters. Besides Blitz, there are the new Brazilian groups And their music isn't just rock—it's very specific with a certain dimension of humor in each song." Some have likened them to a Brazilian Saturday Night Live.

There are many other outstanding new groups, including Radio Taxi (CBS), Magazine (WEA), Titãs (WEA), 14 Bis (EMI), Baião Vermelho (Som Livre), and Paralamas do Sucesso (EMI). But the two rock acts with the greatest domestic success after Blitz are also the ones with perhaps the most palatable sound for American tastes. Lulu Santos and Kid Abelha. They 1984 LPs—"Tempos Aos Aul" and "Seu Espião—have already sold 120,000 and 150,000 copies, respectively, according to WEA Brazil.

Kid Abelha's catchy rock is one of the few domestic sounds consistently mixed into the new wave playlists at top Rio and São Paulo dance clubs, and would probably, translate well if sung in English. Lulu Santos, 31, is a singer songwriter who fronts a very tight rock band and is known as the "godfather" of the new groups. He spent part of his childhood in Illinois and says that when he was a teenager he was a citizen not of America or Brazil, but of "rock." Santos looks like he popped out of a 1950s Frankie Avalon beach movie, commands the stage with a cool charisma, and has a flair for writing both soft ballads and driving rockers.

Manna is a new PolyGram star and her recently released first album, "Fullgas," is being heard all over the radio. She sings in a seductive, husky voice atop a solid, very danceable base of rock mixed with Brazilian rhythms. Like Djavan and Gal Costa, she has a sound that could be both quite original for the American market and a hit with a dance crazy public.

If a new wave of Brazilian pop does break on the shores of an America hungry for the "next big movement," it may help to dispell the common apprehension of the world's largest country as consisting only of "Carnival, soccer, samba, string bikinis and the Amazon." And also, these days, Sonia Braga.

When Ney Matogrosso wowed the crowds at the 1983 Montreux Jazz Festival, he found himself likened to both Carmen Miranda and David Bowie. And when jazzman Moacir Santos cut three Blue Note LPs in the 1970s, he was described in the liner notes of one of the albums as having grown up in the "jungles" of Pernambuco state, through which "winds the mighty Amazon." The only problem is that the Amazon is hundreds of miles away from Pernambuco, which is in the semi-arid, drought stricken Northeast of Brazil. And just as the country itself is little understood, still less can foreigners come to grips with its wide variety of music, let alone pronounce correctly its indigenous rhythms: frevo, baião, forro, xote.

But whether or not the music of Brazil comes once again under the American spotlight, even becoming—as Sigerson wrote about Djavan—a possible "first glimpse of an international phenomenon," "a new global pop," Brazilian musicians will undoubtedly continue to make their presence felt and to enrich international music with their diverse cultural heritage and spirited creative energy.



Brazilian composer singer Gonzaguinha receives gold record on "Casino da Lagoinha," Brazil's popular Saturday TV variety show. From left Gonzaguinha, host Chacrinha and EMI Brazil managing director Guy Deluz.

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Colombia

¡VIVA LATINO!

Slow Decline Leads To Slow Recovery For Hard-Hit Entertainment Industries

by MANOLO BELLON

A BILLBOARD SPOTLIGHT

Nineteen hundred and eighty four has been a difficult year for Colombia. The recession which has affected economies all over the world, now affects Colombia in a dramatic way. The efforts of President Betancur's government to alleviate the situation will take time to show positive results.

As frequently happens in these situations, the entertainment industries are hard hit. Radio, television and obviously the record industries have been suffering the consequences of slow down in industrial production. As money gets tight, industry produces less and there are fewer advertising pesos to invest in the media.

Television is going through its worst crisis since inception in 1954. More than half of the programmers with time on the two commercial channels are at the breakeven point or openly suffering losses which oblige them to live off of reserves from the bonanza years 1982-1983.

Radio is not much better off, although the situation is not quite as critical. However, many employees have been laid off at several of the major networks in an attempt to cut operating costs which may allow them to remain at least not in a more difficult situation. However, there are indications of a slow but noticeable comeback of the economy, which may take as long as two years to bring it up to the levels it achieved a few years back. Slow decline, leads to a slow recovery.

The record industry is experiencing difficulties, at least most companies are going through a drop in real sales of records estimated anywhere between 20 and 35% of units sold, in comparison with last year. The one big exception would seem to be Sonolux, a company celebrating its 35th anniversary. Since last year an aggressive policy of putting big names under contract is paying off. Lizandro Meza had the big hit in December of 1983, which spilled into 1984 with "Estas Pillao." This song and this artist marked the return of Sonolux from six years of difficulties. Other artists put under contract include the vallenato names of Calixto Ochoa, Julio Rojas and Rocardo Maestre.

Carlos Alberto Hincapie, director of the Bogota zone of Sonolux states that, "We had not been into the vallenato very strongly until recently, but now we have hit the market with product which has sold."

However, the situation of the vallenato, typical music from the northern coast of Colombia which has been the biggest selling form of music in the past 10 years, is not as favorable any longer. Alfonso Escolar, Discos Philips' manager, states that though the vallenato continues to be the biggest selling form of music, "the supply is slowly becoming greater than the demand" and that would make it appear to be slowing down. Humberto Moreno of Discos FM mentions the fact that there has been no real renewal in the past three or four years. "We still have the same Zuleta clan, Diomedes Diaz, Colacho Mendoza, and very few new names." These include artists like Julio Rojas and Ricardo Maestre. The others, in the opinion of Moreno, are not the successors of the vallenato tradition brought about by the aforementioned names.

Still the scene is not all that dark. On the other hand, there has been a notable increase in the production and sales of the romantic ballad. Artists that are doing especially well are Colombiana Isadora, Galy Galeano, Maria Cristina among others. Escolar states that the upward swing of the vallenato is due to the high quality product coming from other Spanish speaking nations especially Spain. Jose Luis Perales, Raphael, Dyango, Camilo Sesto and others have had massive hits in this country.

Latin America has also supplied numerous hits with Yun, and teen idols Chamos, and Menudo. Humberto Moreno feels that ballads are growing again as a successful format thanks to the fact that there has been a real renewal in voices, styles and composers who "write songs that today's people can relate to."

However, the industry is relying heavily on locally produced artists, as in recent months the super powers of export are not exporting product. Argentina, Venezuela and to lesser degree Mexico have not exported the same amount of artists as in the 70s.

Now Spain, and even the Latin labels of the U.S. are becoming major suppliers of ballads and romantic singers. Obviously, Julio Iglesias and Jose Luis Rodriguez are players in a complete ly different league.

(Continued on page VL-60)



Justo Almario hails from Tolu, Columbia, and heads his own Latin jazz ensemble in Los Angeles.

Manolo Bellon is a Billboard Contributor in Bogota.

'The supply is slowly becoming greater than the demand.'

'La produccion esta creciendo gradualmente para satisfacer la creciente demanda.'

ALFONSO ESCOLAR, general manager, Discos Philips Gerente General

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Chicago
¡VIVA LATINO!

Midwest Melting Pot Bubbles With Cross-Cultural Growth

by MOIRA McCORMICK

With an estimated population of between 1.2 and 1.5 Hispanics, the Chicago area is home to a healthy cross section of Latinos. Unlike other major U.S. cities whose Hispanic populations are dominated by a particular nationality—Mexican in Los Angeles, Puerto Rican in New York, and Cuban in Miami—metropolitan Chicago is represented by all of these (in varying proportions), as well as a considerable influx from South America.

As a result, the Latin music scene in Chicago draws from the same cross cultural Hispanic melting pot. At the radio, retail and live concert levels, salsa sells alongside of ranchero, merengue with mariachi—and the popularity of the international ballad continues to grow. Many observers agree, in fact, that national boundaries pertaining to musical tastes are beginning to crumble.

At WOJO-FM, the Chicago area's only 24-hour Spanish speaking station, a balance of music is the key to success. That's the opinion of music director Carlos Nuño, a native of Guadalajara, Mexico, who created and filled his position three years ago. "Musical tastes are merging," says Nuño. "Certain artists now have the same opportunity to succeed in Miami, L.A., New York and Chicago."

WOJO, known as "Radio Amberte," serves as the Hispanic community's primary source of information, with a full menu of talk shows and public service programs in addition to news, weather and sports. But it's WOJO's all-age, all-nationality Musica Romantica Ambiente Style," described as "a blend of music from Mexico, South America, Puerto Rico, Cuba, and Spain," that makes the station successful, according to Nuño.

"The programming is interesting—you never know what's coming next," he says. "You might hear a song from Mexico in the '40s, followed by a contemporary Spanish rock'n'roll cut."

There's method, however, in the apparent randomness. Nuño stresses: "I'll start a music segment with a rhythmic song by a male singer, and follow it with something that relates," he describes. "If the first song is ranchero, the second is ranchero, if the first is contemporary, so is the second." From there, he says, the hour branches out: "One female-lead song, one group ballad, one rock/salsa, then something by a trio. . . . These loose categories, Nuño adds, can encompass anything from the classic stylings of '40s crooners Pedro Infante and Agustin Lara to the contemporary pop sounds of Napoleon and Roberto Carlos.

Nuño has been coupling a regular "Chicago Top Ten" for UPI over the last six months, basing his selections on listener call-in requests during the three hour "Exitometro" segment heard weekdays at 5:00 p.m.

A sample Top 10 from the first week of October shows the diversity of popular Latin music in the Chicago area. The international ballad is represented by Julio Iglesias' "Me Va Me Va" and Juan Gabriel's "Querida" (number one for 14 weeks, according to Nuño), merengue from the Dominican Republic in the form of July Mateo's "Oye," Argentinean pop/rock by Amanda Miguel ("El Gatu Y Yo") and husband Diego Verdaguer ("Nena"), Mexican dance music by Los Yonics ("Medley: Adios Cariño Mio"), and Puerto Rican teen pop from Menudo ("Sabes A Chocolate").

Perennial favorites among Chicago listeners include ballad veers José Jose, Camilo Sesto, and José Luis "El Puma" Rodriguez, says Nuño, adding that Argentine music and the tropical steams of cumbia from Venezuela, Colombia and Ecuador continue to rise in popularity.

One of WOJO's most listened-to programs is the 90 minutes of romantic music known as "Operacion Cupido," heard weeknights at 10:00 p.m. "It's the only segment where we don't get a single complaint," Nuño smiles, detailing, "Sometimes certain age groups say they don't hear enough of their kind of music, but you never get that during Operacion Cupido."

Nuño says his sole music industry experience prior to applying to WOJO was running a record booth in a Chicago flea market. At the time, WOJO's packs were geared more toward mariachi music, and Nuño considered the result distinctly substandard. "They weren't playing any new music," he recalls. "And on the older records, the production isn't good."

Nuño began submitting his own cassette compilations of new Latin M music to WOJO program director Jorge Inlarte, "until I finally got the job." Now Nuño programs, song by song, the entire broadcast day.

As much as WOJO's music programming has improved, Nuño says, WOJO needs competition from another 24 hour Spanish outlet to stay sharp. "It's a big city; there's room for two of us," he says.

According to president Miguel Remon of the 14-year old Latin record wholesaler Multinational Distributors Inc., radio programming in Mexico is more progressive than it is here. Hence, he says, the recent upswing in new release sales and the slacking off of classics. "We're now selling 80% new releases to 20% catalog," says the Cuban-born Remon, attributing the phenomenon to "the electrification of the Mexican countryside over the last five years."

With many rural Mexican households now possessing tv and radio, Remon theorizes, a greater segment of the population is exposed to contemporary music. "And when they come to America," he concludes, "their tastes have already changed."

New release sales may be up, but business is down by as much as 30% from three years ago, agree Remon and fellow wholesaler Frank Cruz of La Voz Hispana. Remon blames the decline of television, specifically cable programs which originate in Mexico; Cruz says video's made a significant dent in record sales. "We may eventually have to find another form of merchandise." Remon admits. Steps have already been taken, he says, to reduce

(Continued on page VL-44)

'Musical tastes are merging. Certain artists now have the same opportunity to succeed in Miami, L.A., New York and Chicago.'

CARLOS NUÑO, music director, WOJO-FM

'Gustos musicales son mas similares hoy. Ciertos artistas ahora tienen la misma oportunidad de tener exito en Miami, Nueva York, L.A., y Chicago.'

Moira McCormick is Billboard's Contributing Editor in Chicago.



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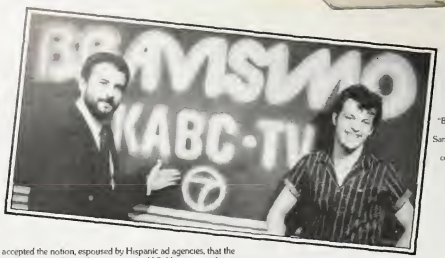

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Bravisimo

¡VIVA LATINO!

Popular TV Specials Project U.S.-Latino Bicultural Identity

by HECTOR RESENDEZ



"Bravisimo" TV series creator Samm Pena, left, presents comedian Paul Rodriguez.

The American television industry and mainstream audiences in over 30 markets learned another new word in Spanish last year "Bravisimo," the very best. Their teacher, a young East Houston Texan named Samm Pena.

With 10 one-hour music entertainment specials already aired last year, Pena's Oro Productions, an independent Hollywood based tv production company, has realized the primary goal for having given life to the "Bravisimo" series in the first place that Latins can be and are accepted by mainstream tv audiences. Only a madman or a maverick could have envisioned a combination of international Spanish-language artists with the English-speaking Hispanic talent found in abundance here in America. Pena attests to having been branded as both.

"It's the social significance of 'Bravisimo' which runs deeper," says Pena. "'Bravisimo'" is symbolic, he says, of the bicultural identity Latinos in the U.S. have. "The impact of the show is geared to a concept that allows for the inclusion and effect that Latinos have and will make in reaching the Anglo community; we will also reach the Latin community that has lacked belief in their collective talents. Projects like 'Bravisimo' can help manifest those talents simply due to the fact that Latins have never had successful experiences of this nature and purpose in the past. Television has become the window to the world in our society. 'Bravisimo' has allowed for some of those windows of opportunity to open so that Latinos can see themselves, for the first time, as part of the overall picture," says Pena.

It took tremendous perseverance, guts and an innovative approach to "Bravisimo's" musical specials in order to convince its current sponsors, the Miller Brewing Company, Coca-Cola USA, and the U.S. Army, for corporate America has generally accepted the notion, espoused by Hispanic ad agencies, that the only means to effectively penetrate the U.S. Hispanic market is through Spanish-language media alone. Ironically, not one Hispanic ad agency has bothered to return Pena's telephone calls. He believes that "Bravisimo's" conceptual nature of being bilingual/bicultural goes against the school of thought that these agencies have perpetuated about Hispanics. It's part of the myth of speak to them in their own language. The Latino youth of today are the Hispanics of the '90s, says Pena, and those who will retain their cultural heritage and language as well.

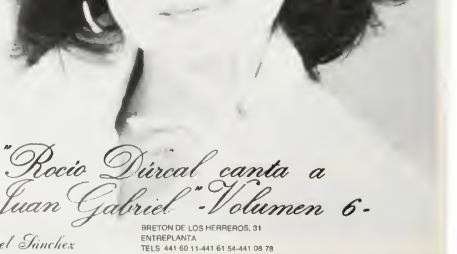
America's business community has taken a second look lately at the estimated 20 million Hispanics living in the States. For example, Miller is not the only brewer targeting in on Hispanics. Frank Solis, national program manager of community relations for Coors, states that the company intends on being as aggressive, if not more so, as the other breweries. Coors has signed several Hispanic musical groups for product endorsement and benefits in Hispanic communities nationwide. Fran Brock, in Adweek Oct 15, cites that Anheuser Busch Inc. initiated a recent campaign of spots aired over local Hispanic radio stations and on the Hispanic cable network SIN geared directly at Cubans, Puerto Ricans, Mexicans and Latin Americans. Stroh also committed more ad dollars and will perhaps extend to tv spots as part of their eventual Hispanic marketing strategy, says Stroh's Hector Elizalde. Yet, Miller should be congratulated for having shifted its marketing philosophy more than two years ago with the "Bravisimo" series. Spearheaded by Miller's senior vice president of marketing, Bob Toledo, the show will go into 1985 as hour long specials. "Its evolution," says Pena, "will be as innovative to the needs of the marketplace as was its inception. We've always been ahead of the times and we intend to stay that way."

(Continued on page VL-46)

'Television has become the window to the world in our society. 'Bravisimo' has allowed for some of those windows of opportunity to open so that Latinos can see themselves, for the first time, as part of the overall picture.'

'En nuestra sociedad la television es considerada como una ventana al mundo. 'Bravisimo' ha dado varias oportunidades para que los latinos se puedan observar asi mismos, por primera vez, como un segmento importante de la población mundial.'

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ALEJANDRA Y GUILLERMO: RCA Argentina

Este dúo melódico comenzó su carrera artística en 1981, habiendo actuado antes solo en la universidad de derecho donde se conocieron. Ahora, graban su primer álbum con temas de conocidos autores y obtienen repercusión internacional.



GAL COSTA: RCA Brasil

Gal Costa es considerada, la cantante Brasilera de voz más afinada y la "primera dama del tropicalismo". Durante su buen sucedido carrera, Gal Costa grabo 16 albums. Como resultado de su creciente suceso, recibio 7 discos de oro y dos de plata.



RUDY: RCA Infranational

Talento espectacular como compositor, productor y persona se reunen en su primer LP que va a dejar huella en la historia del disco Hispano Americano.



"LOS ANGELES": RCA Brasil

Para el trio Los Angeles, la palabra de orden es alegria. El ritmo, un cocktail de mambo, salsa, rumba, samba, twist, y rock. Tuinan todo para ser un gran suceso. El trio es sensual, y al buen humor es una de las caracteristicas fundamantales.



JUAN SANTANA: RCA Mexico

Una nueva propuesta del concepto rock en Español. Santana proyecta lo que bien podriamos llamar "Nuevo Romanticismo" que habla con el lenguaje y al ritmo caracteristicos de la juventud.



ROSARIO: RCA España

Es juventud, amor y ritmo; sus orgenes y personalidad la avalan ofreciendo una proyeccion internacional.



JOSE ALFREDO FUENTES: RCA Chile

Su linea musical como baladista, le ha brindado éxitos internacionales. Ahora nos muestra la total vigencia con canciones de compositores nacionales y extranjeros.



LA TORRE: RCA Argentina

La Torre es una de las más importantes bandas de rock n'roll. Su música y canciones los han llevado a los primeros puestos de venta de ese repertorio.



MARCELO SAN JUAN: RCA Argentina

Es en nuevo artista que se anmila en el genero de la balada y la musica moderna contemporanea. En su trayectora artistica ha colocado varios discos en los primeros puestos. En 1983 gano el premio al mejor intarprete an al festival de Iquitos en Peru.



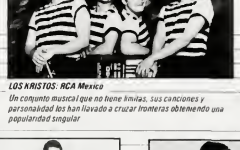
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CRISTOBAL: RCA Chile

El mejor baladista nacional. Intarprete y compositor de sus exitos en diversas competencias internacionales. En anero de 1984 fue ganador del festival internacional de la cancion de viña del mar.



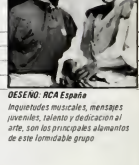
LOS KRISTOS: RCA Mexico

Un conjunto musical que no tiene hmitas, sus canciones y personalidad los han llavado a cruzar fronteras obtenendo una popularidad singular.



ALMA VAZQUEZ: RCA Mexico

Es un nuevo estilo dantro de la cancion Mexicana. Una conbinacion da sabor norteño con timantas de mariachi proyectando nuestra musica.



DESEÑO: RCA España

Inquietudes musicales, mensajes juveniles, talento y dedicacion al arte, son los principales alumantos de este formidable grupo.



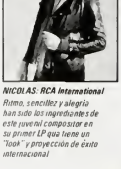
GLORIA SIMONETTI: RCA Chile

Comenzo su carrera ganando en 1968 el festival de la cancion de viña del mar. Desde entonces y hasta hoy solamente ha cosechado éxitos. Su astilo incursiona aparte de baladas en rock melodico.



LOS TERRESTRES: RCA Mexico

Un surgimiento musical que llega a todos los corazones; su tamaño, su ritmo han hecho de ellos un estandarte en la música regional "Pop".



NICOLAS: RCA International

Ritmo, sencillez y alegria han sido los ingredientes de este juvenil compositor en su primer LP que tiene un "look" y proyección de éxito internacional.

Lo nuevo está en RCA.

RCA

DISCOS Y CASSETTES

Brazil

¡VIVA LATINO!

Industry Struggles

(Continued from page VL-22)

with roughly a 60/40 proportional advantage in sales over inter national product. Local artists are aided by a strong national mu sical heritage, value added tax deductions for domestic royalties and—perhaps—an unenforced but influential law dating from the presidency of Jango Quadros that requires radio stations to airplay at least 50% domestic music.

The Brazilian lose of music has unfortunately not been power ful enough to counteract a national recession that has lasted for four years and cut per capita income by 20% in that time. Hit hard by the drop in consumer buying power, a 220% inflation rate, oversaturation of new product on FM radio and the twin horrors of home taping and piracy, the Brazilian record industry suffered a 23% drop in units sold for the first six months of 1984 as opposed to the same 1983 period. And last year—which ac cording to Chaves saw a wholesale market volume of approxi mately $160 million (not counting direct mail)—was the fourth straight year of financial decline for the industry.

"Many record dealers are selling now not at retail prices, but wholesale," bemoans Chaves. "They're not making any mon ey—a lot are just trying to get rid of their inventory."

Comments Jose Roberto, a retailer whose Moleduscos chain has 11 stores in Rio de Janeiro, "Business is worse than last year and getting worse and worse. In 1983 we used to sell 3,000 disks from a top artist and now we only buy 500. The customers just aren't buying, so we're ordering less records and lowering the price." Though many stores cite a price of $5,[12] to $6 (in cr zeros) for top line albums, full LPs can be found on sale in al most every outlet for the equivalent of $4 or less. The wholesale price is roughly $3.50 for non budget albums. Budget LPs sell for much less. And though these prices are low in comparison to American record prices, they are quite expensive for the Brazil ian consumer. A first-run movie, for example, costs $1.50 to attend.

Still, the Brazilians remain optimistic—as they always do dur ing difficult times—and are coping with these dark hours of the national economy by trimming rosters and releases, and tightly managing promotion and merchandising. FM radio stations are being asked to cut back on excessive airplay of hit product and not to encourage the home taping of albums. The industry would also like to see a blank cassette tax put into effect.

There have been some bright moments in the last two years the new rock groups such as Blitz, Lulu Santos and Kid Abelha have bolstered the purses of EMI-Odeon and WEA, and CBS has discovered a newcomer with strong challenge in platinum in umvirate of Roberto Carlos, Julio Iglesias and Michael Jackson Ritchie, an expatriate Englishman living in Brazil who sold an outstanding 700,000 copies of his first LP, "Voce Ve Coisas," in 1983. In Brazil, a gold record is given for sales of 100,000 units, a platinum disk for 250,000.

Late year releases by Ritchie and Carlos will be counted on to bring customers back in the stores. Chaves would also like to see a Christmas campaign staged by the ABPD like the one ("Re cords, the best present") that helped boost sales at the end of 1982. The significant selling season in Brazil is generally seen as beginning only in March or April, due to a summer lull starting in January and a national "shutting down" during Carnival, which is celebrated during late February or early March.

The states of Rio de Janeiro and Sao Paulo—which possess the bulk of Brazil's wealth and industry—continue to dominate the market accounting between them for a 50 to 55% share of the record business. Rio remains the music capital—the home of the seven biggest companies and most of the successful musicians.

The small domestic firms continue to decline in importance, as the economic climate has been favoring large companies with multinational backing. Some 90% of the business is carried on by six firms: CBS, RCA, PolyGram (which now owns Anoda Bra zil), EMI-Odeon, WEA and SIGLA. The latter—owned by the Rede Globo corporation—is the only Brazilian firm among the group and accounts for approximately 15% of the market.

Video clips have begun to play an increasingly prominent role in the selling of international product. Three Brazilian TV net works—Globo, Manchete and Record—already feature either daily or weekend clip shows. And many high and dance clubs in Rio, Sao Paulo and other major cities are equipped with large screens and a varied supply of video music. Clips of domestic talent are now being produced as well—TV Globo began the trend in 1983 by making videos for Som Livre (SIGLA) artist Rita Lee.

The videocassette market remains primarily unregulated and pirated, but efforts are now being made to establish domestic regulations on sales and rentals. Once enforced laws come into being, Brazil should prove to be a lucrative market. Sony, Philco and Sharp together sold around 80,000 VCRs in both 1982 and 1983, according to Manoel F. Alves, the Sony Brazil regional sales manager for Rio. Computer software should soon face a sales boom as well nearly $1[1]/2 billion worth of data processing equipment was sold in 1983 in the rapidly growing Brazilian mi crocomputer market.

For Peter Klam, general manager of *Anoda Brazil* the 30% devaluation of the cruzeiro in December 1979 was certainly a troubles for some. "Basically, we borrowed money to operate," he recalls, "because one day you make up and have off that al endar leal and suddenly all the money you owed abroad—but outstanding invoices on tapes, film royalties what have you had suddenly leapt up by 30%.

Anoda came to Brazil in 1979 when its parent company, the Bertelsmann group of West Germany, looked easy the booming music market and decided to make a substantial investment. At the time, things couldn't have looked more promising the re cord business had been surging from 1971 and higher annual growth figures and the last year of the decade saw over 28 mil lion LPs and 8 million cassettes vended, according to ABPD figures.

Anoda started things off with a bang a huge party for the press and industry was thrown atop the Morro de Urca (a huge hill overlooking Rio that is the famed aerial tramway's last stop on the way to "Sugerloaf Peak) with Bob Marley providing the en tertainment. Next, in the days to come Anoda went about signing as many of Brazil's most prestigious acts as possible—Milton Nascimento, Toquinho, Vinicius de Moraes and Chico Buarque were all lured away from other labels with large offers. Buar que—a popular singer songwriter—was offered an unprece dented $1 million bonus to leave PolyGram. "Nobody could be lieve it," recalls Klam. "They said, 'My God, what are you doing?' It was simply outrageous."

Alas, the Brazilian economic "miracle" began to stall because of skyrocketing oil prices and a collapse in world commodity prices. Brazil's GNP went from a 7.9% increase in 1980 to a 1.9% decrease in 1981. Similarly, the 1979 boom year in music flattened out in 1980, with LP sales dropping to 34[1]/2 million units, and then plummeted in 1981, with a mere 28 million al bums vended. 1982 saw a rise in LPs sold to almost 40 million

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Davila's band has become such a pillar of the Austin Mexican-American community that they're being honored twice. Mayor Ron Mullen has proclaimed Leonard Davila & Street People Day, and Davila is being given the second annual recognition award by the Committee for Hispanic Art and Research.

The band has a rather unusual history. Because it has been pressured by audiences to play both traditional and contemporary music, it is developing " a new breed of Chicano music."

AUSTIN AMERICAN-STATESMAN



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A BILLBOARD SPOTLIGHT

VL-35

Mexico

¡VIVA LATINO!

Easing Inflation

(Continued from page VL-21)

When people are short on cash, they buy these because they get more for their money."

At Orfeon, Azcarraga's team produced a three-album set "Joyas Musicales" (Musical Jewels) which has proven especially successful. A catalog company, Azcarraga says Orfeon makes "80% of its sales through from the catalog of 600 artists." Orfeon, though, continues to ring up profits with such late, perennially-popular artists as Jorge Negrete and Pedro Infante.

"Mexico is a country of memories," emphasizes Azcarraga. "When a new collection album by the late Infante is released, we can expect to sell about 200,000 annually," said Azcarraga.

In general, Spanish language music—both modern ballads and folklore (ranchero, nortena, etc.) and salsa—continue to out sell (about 65%) most other types. English-language music is in an easy second place (35% of international sales) with pop rock heavy metal and dance music topping the favorites.

"Foreign artists like Sheena Easton, Culture Club, the Eurythmics, Michael Jackson, Quiet Riot and Prince are currently popular," says Jaime Alemeida, director general of Televisa Radio (six stations, three AM, three FM), director general of Melody Records, and director of Studio 54, a three-hour musical analysis program. He says musical selections at his stations are made first by the popularity of an artist, then by phone calls ("Radio XEX gets 500 request calls an hour"), then by store sales.

One change brought about by the crisis that may soon be ending is the dearth off tours by foreign artists. Except for the occasional promotional tour, such visits became almost impossible because of the poor peso-dollar parity.

Yet, according to entertainment columnist Bob Logar, who writes for Esto, the nation's largest circulation daily, because of the industrywide improvement, more performances by international artists are expected in 1985. "The national artists, as well as performers from Spain and South America, have continued to appear in Mexico throughout the crisis but not with the frequency or to the large crowds we knew before 1982," he says.

Says Lear, "Eventually, we'll get the international artists back. Costs are getting the same so that we expect to bring in some artists in '85."

National artists, who make occasional tours to the U.S., con-

[illegible] to mark the republic, playing dances, clubs and palenques [illegible] down to good-sized crowds.

Promotion, because of its bite into budgets and increasing [illegible] artfully dispersed among the companies' artists [illegible] over-pointed out. "Unless we know we have a significant hit, we won't go all out on promotion. It's a question of survival."

Says Moyano, "The biggest problem here is that the business requires creativity and that to invest in creativity, you need money."

Ulrich added that "Just the taping alone runs to $33 to $35,000. The complete promotion package on top of that can be another 10 to 20 million."

"To launch an artist? Just a tour of the country runs $20,000," says Lear.

Complicating all of the economic problems are the unions. An eight-month strike by the 7,000-member musicians union, Sindicato Unico de Trabajadores de la Musica (SUTM) against 18 recording companies, ended earlier this year, with most observers calling it a draw. At stake was the question of sound track control and numbered recordings, a television displacement fee and salary increase were part of the contract.

Now, as the composers and writers who are in the midst of negotiations seeking complete rights and control over their music.

Says Moyano, "Maybe a bigger problem is that the laws governing several areas of the music industry in Mexico are not clear and therefore are open to all sorts of interpretations."

One area under scrutiny from the industry is piracy. According to PolyGram's Lear, "piracy cuts into industry sales by about 30% and videos by about 90%. It's a frightening situation, but difficult. Pirates are harming both the industry and the artists. We are using all existing legislation, but it's all so unclear—even to the judges."

Jose R. Bustillos C., VP at CBS and chief advisor to the 15-member producers organization, Asociacion Mexicana de Productores de Fonogramas (Amprofon), says, "We are definitely lobbying for legislation and more severe laws to combat the crime of piracy and are confident more stringent laws will be passed when legislators meet this fall. We want Mexico to adopt a law along the lines of those from the Geneva Convention which would impose severe punishment on pirates in relation to their crime."

Of course, most in the industry contend the problems are behind and future success is where they have set their sights.

Most record companies, besides beefing up promotional campaigns directed at radio and television, are looking into videos.

"Videos are playing a stronger role in Mexico, so we are taking a closer look at its promotional capabilities," says CBS' Gomez, where videos by international artists are now used and videos for national artists are in the works.

Videochips, organized by Arturo Velasco and Alejandro Garza in late '83, works with independent producers, record companies and the individual artists to create videos for the Mexican market. With four videos so far this year—Manuella Torres, Nelson Ned, Arturo Vasquez and Fernando Riba—there are plans for a major investment in the industry for 1985 and expansion into the international market, according to Luis Garcia, one of the firm's producers. Mexico now has their own version of MTV, "Con M de Musica" and "Video Rock," a daily half hour show on regular commercial tv.

As to what makes a star in Mexico, Raul Velasco, host of the almost day-long variety show, "Siempre en Domingo," says, "For a star to have staying power in Mexico, they have to have a lot of talent or they will lose their place in a field in which the public is very demanding."

The man whom many consider the kingmaker of stars on a national level, Velasco says, "The future of the music industry is vast, open for development and always interested in helping those with talent."

Radio's Almeida says, "You need talent, voice, dedication and parents that won't interfere 75% of Mexico's population is under 30 and artists will have to be geared to that audience."

"But, I don't think all of Mexico's problems are with the artists—we don't have any really great producers and composers. A lot of our writers come from Spain and Italy. And, the records the kids are buying are from foreign artists. We've got to develop the talent in this area that is here by depending on it."

As for the future, says Almeida, "In 16 years the population will double. That's not going to be a more sophisticated audience—the growth will be in the lower and middle classes. Mexico will need to create her own new sounds—maybe groups relying on vocal harmony. Just as urban blacks created their own sound, Mexico will need to create her own sound—it will be the sounds you are hearing on the sidewalk in front of your house."

Promotional campaigns slated include:

EMI-Capitol: Luis Miguel is launching his new album "Palabra de Honor" in October. Moyano says Luis Miguel has made the move from kiddie rock to pop and ballads and "is a phenomenon and an international star that will grow." Other top sellers include Dyango, Julian, Sheena Easton (in both English and Spanish), Rocio Jurado, Ananna, Paul McCartney, Duran Duran, Queen, and the Beatles.

Ariola: Jose Jose, Juan Gabriel, Rocio Durcal and Lucia Mendez are the top four sellers with Jose Jose's "Secretos" with Manuel Alejandro topping the million mark, said Luis Miguel Cobo, press chief. Juan Gabriel's "Recuerdos II" is a top seller with the single, "Querida" in number one position on the charts here and in Central and South America. New artists to their roster will be Lucha Villa and Augustin Lara, son of the famous composer and pianist.

WEA: Leon says they are working on an entirely different market for '85 by developing a catalog stronger in national stars and some from Latin and South America. At WEA, top-sellers

(Continued on page VL-51)

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Spain

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Industry Determined

(Continued from page VL-16)

and elsewhere

Fonogram director general Mariano De Zuniga echoes this feeling. "More people are listening to music in this country than ever before, but they are doing it in lofts, in pools, on the radio and so on. The traditional method of playing a record is part of the market, but other ways have grown up beside it, including home taping of course. We are talking of a compensatory levy but that will not solve the problem on its own because the amount of money will be so small. It has to be complemented by increased compensation for mechanical rights and for the use of recorded music by the broadcast media etc. The first task is to win the legal acceptance for that concept, and that I think we have achieved."

Under the present system, radio stations and television channels pay 2% of total advertising revenue to the industry's collecting society for music use, and discos and other public sites pay 30% of authors' rights. But at AEPVE, the national IFPI group that Zuniga heads, general manager Carlos Grande notes: "We need to enforce our agreements with radio/tv and discos. It's an area that has been neglected here. In general we are trying to strengthen the market for rights, because though record sales are going down people hear more and more music."

The group is active in other areas too. Zuniga is hopeful that the government can be persuaded to re-think the luxury tax, totalling 24%, that it imposes on disk and tape sales. "It's ridiculous that you buy a book about Beethoven and there's no luxury tax, but then you want to play a record of his music and there's a luxury tax. We have been fighting this tax for the last four or five years and people are beginning to accept the idea."

Discussions are also under way on a new law of intellectual property, the existing legislation having been laid down in 1879. "The preliminary work is almost finished and the bill may go to Parliament in the present session," says Carlos Grande. "We hope it will provide some system to remunerate us against home taping. A levy is never going to be popular, but we hope the government will see it as a question of justice not of popularity."

A levy of 5% of retail price applying to both software and hardware is reportedly under consideration within the Ministry of Culture. Although no studies have been conducted on the extent to which the industry has first hand knowledge of its actual losses, along with AEPVE and the com- panies [illegible], Gallup survey which found that more than [illegible] of music bought was copied and that the [illegible] figure would be the 45 million mark. This year they [illegible] at [illegible] 30 million units. By comparison, the total sales of pre recorded music sales is in the region of $100 mil lion. "Even if we don't know how much, it's clear the industry does lose much money," concludes Grande with justification.

Grande rates home taping a worse problem than piracy, but piracy itself is a cause of concern, up from 2% two or three years ago to more than 10% today. A successful push against a spate of misleading cover versions of the "Best of Julio Iglesias" type may have turned those responsible towards piracy as an alterna tive. Grande speculates. AEPVE is spending all the money ne essary to combat the threat, and is planning to increase its small, one investigator, one lawyer team. Police cooperation is good, but legal proceedings are painfully slow and criminal penalties light three months in jail perhaps, and a small fine. Video cassettes are in theory better protected, but in practise video pi racy is rife. In July this year AEVE launched a video section, with PolyGram Videos as its first, and so far its only, member, though CIC, Warners, Thorn EMI, MGM/UA and Metromedia are all active and CBS/Fox is due to join them in the market this fall. Up to 70% of video product may be pirated, it is said, and counterfeits are pouring in from Portugal. Half the country's vid eo clubs will be closed by the end of the year, it's predicted. All told, a fierce rental price war is raging prices going as low as $1.50 for 48 hours. Government attempts to collect luxury tax arrears totalling many millions could bring about the collapse of a fast expanding market in which VCR penetration is hitting one million units and software sales are running at four million annu ally, unless a compromise is reached.

International

(Continued from page VL-16)

market for international acts. Spandau Ballet came first three or four years ago, now they regularly sell platinum. Police, Elton John, Michael Jackson, Lionel Richie nearly all the big names have been or are planning to come." While Spanish artists play the discos and outdoor arenas, the international stars perform at the major venues, the tickets priced up to $12.50. The multi-na tionals reap the sales benefit, but as Virgin chief Carlos Casado points out: "All the American and British acts come over, and the people spend their money on going to concerts, not on records."

The local independent companies take some share of the in ternational action. Zafiro for instance represents PRT, Sugarhill, Streetwave and some other foreign labels for Spain, Fonomu sic's vast catalog includes classic material by everyone from Jimi Hendrix and the Beatles to John Coltrane. But basically they are dependent on finding and developing domestic talent, and here too the multi-nationals have an advantage. "It is very difficult for us," says Zafiro's international manager Edgar Padellonens, "be cause the multi-nationals are like octopuses. If you are a produc er or manager the first thing you do is go to them, not so much because of the money but because of the distribution they can offer you worldwide."

Key Zafiro acts include female performers Luz and Maria Do lores Pradera, formerly an award-winning actress, and Chiqu ltete, a one time 'gonda' singer who turned to romantic ballads with an Andalucian feel and now sells 300,000 copies an album. The company has also been successful with generic promotions. Four years ago it put together a tv special and tv advertising for the fight operatic 'zarzuela' style and subsequently sold five mil lion units of the 100 or so low-price zarzuela albums in its cata log. An earlier promotion for classical repertoire, only 2% of overall national sales, achieved similar results.

Fonomusic's priority acts include children's singer Teresa Ra bal, with six-figure album sales this year, folk oriented Rosa Leon, former Eurovision Song Contest entrant Lucia, and the sensuous Maria Jimenez. At Hispavox the 40 strong roster in cludes some of Spain's longest established stars: Juan Pardo, Marí Trini, Alberto Cortez, all loyal to the company for 15 years or more, plus promising newcomer Bertin Osborne, widely ripped as the next Iglesias.

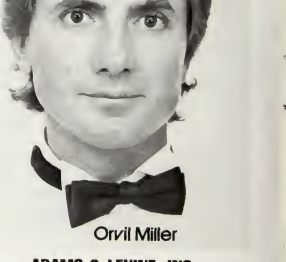
Of the leading Spanish names signed to multi nationals, Igle sias himself is obviously out in front. Still the biggest selling Spanish artist according to CBS's Augusto Sarria, averaging a million units a year over the last three years. Iglesias also fills concert sites: In 1983 100,000 turned out at Madrid's Bernabeu Stadium, 80,000 in Barcelona, to catch his show. Other major names at CBS are Ana Belen, Victor Manuel, Mocedades, Los Peces, Manzanita, orchestral director Luis Cobos and techno rock group Mecano. WEA, set up only two years ago, is develop ing a roster of ten new pop singings, some of whom have yet to release their first albums. Among the most successful is La Union, with a recent Number One single 'Aniola,' now operating out of both Barcelona and Madrid, earns 35% of its turnover from local artists, and has specialized in Catalan product. Top names on its roster of 20 include Camilo Sesto, El Fary, La Tinca, Luis Eduardo Aute and rock group Radio Future, newly picked up from Hispavox. Leading names on the Fonogram and Polydor labels are Azul Y Negro and Miguel Rios, while EMI's dozen local acts include Dyango, Orquesta Mondragon, Casal, La Pequena Compania, Romancin and gypsy group Azucar Mo reno. RCA, which claims the youngest and most progressive team of any record company, is pushing pop duo Dizeno, heart throb Miguel Gallardo, girl singer Rosano and rock quartet Ti gres among others.

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Texas

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Cross-Cultural

(Continued from page VL-14)

stores, and even grocery stores flourish as record and tape retail outlets. Hispanic Mom & Pop stores are slowly fading out of the market, offering neither the combination of household and entertainment products, nor the important combination of English and Spanish recordings. Only this combination stacks local product alongside mainstream hit artists, elevating the stature of homegrown talent. The Mom & Pop stores will continue to dwindle and condense in the face of new economic and cultural realities. The burgeoning cross-cultural influences of Texas Hispanic society are creating a demand for higher quality, convenient, and modernized entertainment product.

This contemporary consumer demand is affecting the business strategy of Texas Hispanic record companies. "We're gearing our business around the major distributors—what they want, what they need for their stores, which is not only sound, but packaging and advertising," says Bob Grever, president of Cara Records in San Antonio. Grever says that their product's graphics and sound are now patterned after contemporary Anglo music product. Cara recently upgraded the equipment in their in-house recording studio, and is pursuing album jacket graphic styles that emulate popular English language hit recordings. Their artist roster includes Joe Posada, David Lee Garza, Bobby Naranjo, Mazz, and La Mafia. Grever feels that Mazz and La Mafia are responsible for changes that are modernizing the Tejano music industry. "Mazz has changed the whole sound in the industry, and La Mafia has created the whole performance quality in the industry," claims Grever. "Mazz literally changed the sound from a conjunto to a keyboard sound, and then La Mafia changed the live performance scene from musicians just standing around on stage to a complete show." Although Grever feels positive about the current Texas Hispanic music industry, he sees some problems. "One of the major problems that we have is that some of the people coming into the market lack experience in the business. They burn a lot of people in the business and then fold up and go away. There's a lack of professionalism in the market, and it hurts us in the long run." Cara remains optimistic, however. Luis Silva handles promotion for Cara and is a leading Tejano songwriter. Silva states that they're aggressively eyeing the future. "Our goal is to get our music across state lines," says Silva. "If Texas artists are going to take a step, we've got to take a giant step. We're going for the jugular, or we don't go at all."

The country's video revolution has filtered into Hispanic Texas, affecting the plans of local artists and record companies. "Video is the wave of the future," says an excited Pedro DeLaadero, general sales manager of Houston's Astrovox SIN television affiliate. "We'll be getting through to more youth-oriented audience." KWEX broadcasts "Furia," a weekly show that features videos of international Latin hit artists. They also produce and broadcast a weekly video show called "Estrellas de Texas," which will eventually feature videos produced by area record companies, alongside videos produced by local artists. Lee Martinez of Freddie Records agrees that video's presence is in Texas to stay. "MTV's influence is going to spread. I've got three sons and that's what they watch at home. When someone sees [Michael Jackson's] 'Thriller' and cuts a million dollars to produce, and then goes to see a local band, well, that's quite a drop in production values."

Sophisticated production on MTV are affecting the local live performance scene. "Bands don't show up and just play music anymore," says Armando San Roman, the music director of KIWW-FM in Harlingen. "Now they try to put on a show." Mike Chavez, a promoter in Corpus Christi, San Antonio, claims live performances still don't draw people as successfully as they have done in the past. "Dances aren't what they used to be," he says. "Ten to 15 years back, 2,500 to 3,000 people were at my Super Dances Today. If I get 500 to 700 people I did well." Chavez proposes one reason for the decline. "As we grow older, Mexican American youth go more into rock 'n' roll and Top 40, and they're forgetting Mexican American music as we knew it."

As young Chicano bands attempt to emulate their video role models on stage, they gradually de-emphasize the dance orientation of their performances. Lee Martinez of Freddie Records claims the Tejano music is generally meant for a dance crowd. Tejano music has traditionally been dance music, but the infiltration of English music and contemporary production has motivated Tejano artists to broaden their musical direction. Johnny Hernandez, who recently broke away from his brother's group Little Joe y La Familia, to pursue the Tejano club circuit and help develop his original English material, agrees that a modernized sound is the new trend. "I'm thinking of using electronics to reproduce everything, like the horns and strings. We've been using [electronics] with Little Joe in the past, but I'm going to put more emphasis on it."

Little Joe Hernandez, the most consistent and successful Tejano artist over the last two decades, is also modernizing his sound and eyeing international markets. "Hispanic music's always been imported," Joe says. "Now it's being produced, developed [in Texas], and exported." Joe's new album, due for release on WEA International, Joe says he was careful to select material that could be translated. He is recording English, Spanish, and bilingual versions of the album. He welcomes radio programming changes that are allowing Latin music to cross over into the English mainstream, and allowing English music to cross over into Latin music. As an example, he cites a recent airing of the new Julio Iglesias/Diana Ross single on an all-Mexican station in Houston. "That's certainly an indication that the crossover is both ways."

Noticing an increased demand for a modernized sound, radio programmers are playing more international Latin hits. "Every body's inclining more to the international hits. The new pop music is catching on," says Joel Garcia, the program director at KAMA in El Paso. At the same time he's featuring contemporary Tejano Artists. "We've been doing pretty well with Patsy Torres, La Mafia, Mazz, Little Joe, and Johnny Hernandez."

Some Texas radio stations are trying to become more bilingual. Says Armando San Roman of KIWW, "We're trying to talk as the Chicano people talk. We mix the language with both English and Spanish. It's more conversational. A lot more with the people." Others aren't as optimistic about bilingual radio. "We're strictly Spanish," says Tony Solis, the vice president of KGBT in Harlingen. "There are some stations that call themselves bilingual, but some people don't like it. It's very confusing for them. Not in the sense that they don't understand, but that it's aggravating."

Bilingual radio is gaining a foothold in Texas, with the changeover in station ownership contributing to its momentum. In the past, most DJs have been from Mexico, and due to their resentment of the rise of American born Hispanics, radio programming was not adequately reflecting Tejano culture. Currently, an increasing number of Tejanos are purchasing radio stations, and they are getting bilingual managers involved in station operations.

Traditional Mexican music, including rancheras and the ever popular norteño sound, is flourishing at a consistent level. Ramon Ayala, Freddie Records largest selling recording artist, draws consistently large crowds at his performances and stays visible on the Texas charts. By its basic, unpretentious sound and it continuously familiar lyrical themes, traditional Mexican music is maintaining its feel, and its audience However, because of recent peso devaluations, cheap imports from Mexico are flooding the market and hurting the sales of Tejano and Mexican music in Texas. The illegal importation of records, licensed by Texas record companies for manufacturing and distribution in Mexico, is a serious problem that Emilio Garza, the president of Ramex Records in Houston, is deeply concerned about. "The problem is that the [importers] have so many sponsors," says Garza. "Some record shop owners buy it, knowing that it's not legal product. They're getting it cheaper." Garza hopes that the problem can be solved, and is appealing to the rest of the industry to make an organized effort to rectify the current situation.

Prior to the recent U.S. economic recession, and the peso's devaluation, Freddie Records, the label of Hacienda Records in Corpus Christi, claims that Hacienda's largest market was the U.S./Mexico border area. "Mexican People on the border would go across the river and buy our product on the Apartmican side and take it back across." Garcia explains. "The illegal alien coming into the country wants to hear progressive music, not Vicente Fernandez. He wants to hear Chicano music. He wants to hear rock, he wants to hear pop. First, he wants to go into the progressive area." Although the illegal alien demand for Texas music remains strong, the recession and peso devaluation have significantly reduced sales in the border traffic. "Our sales have gone down 50%," Garcia says. Though still hampered, Garcia has noticed signs of the recovery. "When groups are willing to invest money in shows, that's encouraging. It means that money is circulating out there." Current artists on the Hacienda label include Michele, Mayic, Romance, Los Dos Gilbertos (norteño), and Renee Casares.

Along with Ramon Ayala, Freddie Record's artist roster includes La Sombra, The Force and Johnny Hernandez. Lee Martinez displays optimism about the future, but tempers it with caution "Texas is moving forward every day," says Martinez, "so we get past that it will be a lot easier." Another problem is the lower quality of studio production in Texas. "We can't compete with the production values coming out of Nashville and Los Angeles, where they have large studios with exceptionally well-trained engineers and producers."

Most of the larger Hispanic Texas record companies such as Cara Records, Hacienda Records, and Freddie Records have their own in-house recording studios. These studios use modern multitrack equipment, but they are not designed, equipped, and capitalized to the extent of studios in a major recording area like Los Angeles.

To meet the buying public's demand for quality production, the Hispanic music industry will need to invest in itself. As Tejano entertainment audiences search for a reflection of their own cultural success, they are demanding a new music that reflects and appeals to their changing, modernized values. As San Antonio Mayor Henry Cisneros repeatedly states, "The values of Hispanic society are strong family unity, warmth, respect for tradition, and a life style that keeps human relationships alive." As the Hispanic Texan continues his advance into the mainstream American middle class, the increased capitalization of the Texas Hispanic music and home entertainment industry should parallel the economic expansion of Texan society in general. Competition doesn't just bring out the best in any industry, it eventually validates the losing talent of those who don't excel. "I think there's a bright future for Spanish radio and a bright future for Tex Mex music," says Manuel Davila Jr., vice president and general manager of KCCT in Corpus Christi, whose family owns and operates the Jalapeño Radio Network. "I think that for the

(Continued on page VL-42)

JOSÉ JOSÉ



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ariola

Miami

¡VIVA LATINO!

International Sound

(Continued from page VL-12)

music from Spain to the Miami Sound long before anyone else did in the city, featuring artists like Julio Iglesias, Django, Emilio Jose, Rocio Jurado and many others. From Mexico, Emmanuel, Jose Jose, and others are part of the stations "international sound". According to program director of both WCMQ AM & FM Betty Pino "the international sound is because you can hear everything mainly on the ballad side, which is more sophisticated, paying close attention to the salsa beat while programming. WCMQ AM (Radio Alegre), now playing a little more of this type of music than its FM sister station, along with ballads and pop ballads."

Concerts are a major part of WCMQ FM's activities presenting artists ranging from Rafael, Lupita De Alessio, Jose Luis Perales, Jose Luis Rodriguez, Jose Jose, and many others.

WSUA AM (Radio Suave), targeted towards reaching women, is musically formatted like a Spanish easy listening station, heavily competing with WCMQ's AM's new upbeat format.

Miami radio is also influential in the development of artists, according to Manuel Sosa, RCA. "In no other part of the U.S. Hispanic market do you find the support that an artist receives through the channels of communication Miami's radio dilusion is the most diverse."

Concert Scene

The concert scene in Miami, Rt A's Manuel Sosa and Discos CBS' Ron Charlmovitz agree, "is of mixed value to an artist. Concerts run full houses, there are good facilities. Usually, a tour begins in Miami because for the artist it is "the palace" to play first. It's very important for *the image*." Artists like Julio Iglesias, Roberto Carles, Jose Jose, Jose Feliciano, Django, Rafael, Lupita de Alessio, Rocio Jurado, Menudo, Lissette, Jose Luis Rodriguez, Camilo Sesto and others are in the concert scene. Concerts run year round, and when there's not a concert scheduled, there may be a dance.

A dance in Miami is a different breed altogether. It's a combination of a concert and dancing, where you will find generations of a family, and where from 500 to 6,000 people can attend. Due to the city's proximity with Latin America, Miami's Latins are composed of not only Cubans (the majority), but also a large Puerto Rican community, Dominicans, Venezuelans, Nicaraguans, and making their presence known in growing numbers, Colombians. "So dates are very popular."

From the Gran Combo of Puerto Rico, Johnny Ventura (Santo Domingo), Wilfrido Vargas (Santa Domingo), Milly Y Los Vecinos (Santo Domingo), Fernandito Villalona (Santo Domingo), Hector Lavoe, Fania All Stars, Willie Colon, Roberto Torres, Johnny Pacheco, Cheo Feliciano, Ismael Miranda and "the Queen Of Salsa, Celia Cruz," to the local dance scene with names like Miami Sound Machine, Hamel Y Raul, Willie Chirino, La Charanga Tipica Tropical, Conjunto Cristal, Clouds, Los Zobrinos del Juez, Nico Rosas, Immensidad and many others. Also, mention must be made of the ever growing Colombian market, with Colombian dances featuring groups like Sonora Dinamita, Gabriel Romero, Vicente Villa Combo Las Americas, Juan Pina, Fruko and may others.

Concerts and dances both enjoy solid support in the city because of the socio economical standard of the Hispanics in Miami, where people do spend money as compared to some U.S. Hispanic markets. Miami's Latin household annual income of $24,000 (Cubans) is the highest in the country, according to Strategy Research Corp. Also, both concerts and dances are heavily sponsored by major beer companies.

Record Companies

Every major record label has either an office or a representative in Miami, with the two biggest having offices in the city.

Discos CBS International, the first multinational company to move to Miami seven years ago, five years ago officially established its office to reach the U.S. Hispanic Market including Puerto Rico. According to vice president and general manager Ron Charlmovitz, CBS made the right decision in doing so, since now others are following the same example." CBS helped in the music's expansion by introducing Hispanic products into American channels, (Miami's Spanish radio market early) and those charts now coming into the picture, like Record Bar, Camelot, Musicland and others. CBS spread this success story into their markets across the country, thus helping to get the "Latin products from the back of the record store to the front of the stores." CBS also takes credit for the introduction of U.S. produ act into Latin chain stores. Among CBS artists represented in Miami are Julio Iglesias, Roberto Carlos, Jose Luis Rodriguez, Jose Luis Perales, Miami Sound Machine and Lissette, the latter two produced locally by the label, and of course many others. CBS also distributes Mexico's Discolando label, with artists such as Amanda Miguel, Diego Verdager, Mansela, Chantyn and others.

RCA international recently established a U.S. and Latin American Division in Miami because, according to Manuel Sosa, vice president for U.S.A. and Latin Americ a, "The Latin influence in Miami has a major impact on the creative aspect of our jobs. Miami's proximity to Latin America and its accessibility to Europe are a plus, you can be anywhere within hours, and for an artist's development it's of great importance. Our artists look forward to coming to Miami, it's the beginning of success. A concert in Miami is a sold out concert, the word gets around the U.S., Latin America, and this is also very important." RCA artists in Miami include Menudo, Jose Feliciano, Willie Colon, Perla, Elio Roca, Miguel Gallardo, Rudy, Jairo and others. RCA also holds distribution of Ariola with artists like Camilo Sesto, Jose Jose, Juan Gabriel and others, and of A y M Discos (branch of A & M Records U.S.) out of LA, with artists like Mana Conchita Alonso, Antonio de Jesus, Lani Hall, Lara Y Monarrez and others.

TH Records and Tapes, serving U.S. and Puerto Rico, focus es major concentration on salsa music, and also has its home in Hialeah, with artists representative like Andy Montanez, Los Kenton and others. TH also holds the distribution of the EMI-Odeon label with artists like Django, Nelson Ned, Rocio Jurado, Luis Miguel and others.

Alhambra Records, Sar, Borinquen, Combo, Orfeon, Velvet, Atlas, Mercury and many other labels also serve Miami.

On the question of piracy, all labels agreed that this is not a major problem in the city, yet. But great concern is expressed by all on the matter of imports (especially from Mexico) and recent by found imports from Italy coming into the Miami market, both in violation of U.S. copyright laws. All urge each other to join forces in fighting for legislation to battle this problem.

Want to make a record? Recording studios like Crossover Recording, Miami Sound and Clinsa are all Latin owned. Criteria and New Rivers out of Ft. Lauderdale are also respected for their work in the production of Hispanic product in the Miami area.

Miami Sound

When asked about who can best be described as a group with a "Miami Sound," and who has helped to earn this sound world recognition, Miami Sound Machine was the unanimous answer among all interviewed. "They are the flag of Miami, something we are all proud of," FMPZ's Betty Pino comments. Their music is composed of "Latin, some reggae, some black," according to CBS' Ron Charmovitz when describing Miami Sound Machine. He also mentions their current hit, "Dr. Beat," classified in the U.S. market as r&b. In Europe (on the Epic label), it entered the market as an import and rose in the dance charts in England to number one. Of course, it received airplay in Miami first on both Spanish and English radio stations.

Besides Miami Sound Machine, Miami holds a special place for Julio Iglesias. Julio's first home is in Miami (yes, he's from Spain) but claims he's there. Julio is to Miami what the Redskins are to Washington. There are no words that have not been said about this great performer who so many other Latin artists look up to as "the one who is opening the doors" for them to reach the U.S. market, or at least making it a bit easier for others to do so. Julio talks of Miami as home, a place very dear to him, where his family also lives this children go to school here, and Miami shares in his pride that Julio calls home!

Miami is also the home of some of the biggest in the Hispanic music industry, such as, Jose Luis Rodriguez, Rocio Jurado, Rafael, Elio Roca and, regarded as the genius of composition, Manuel Alejandro.

Mention should also be made to Spanish tv's Rolando Barral for his contribution in the music world by having all artists that pass through Miami on this show, thus exposing the Miami musical image across the U.S. through the SIN network.

"For me, Miami is the Latin Hispanic music industry," says RCA's Manuel Sosa, and soon to be the Hispanic music capital of the world."



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Melting Pot

(Continued from page VL-28)

Multinational's inventory, currently around 500,000 units. "In two more years it will be cut 50% from what it was two years ago, to around 300,000 pieces," Remon predicts.

Multinational and La Voz Hispana, along with Panamerican Music (the latter two are 25-year old firms), each consist of three retail outlets, with a warehouse connected to one of the three.

Multinational services some 400 accounts over a six-state Midwestern area. La Voz Hispana handles 300 accounts in Illinois as well as Texas, California, Wisconsin and Indiana. Neither wholesaler carries video, though both must about the possibility at some point in the future. Multinational does not stock American pop product, save for the stray blockbuster such as "Thriller." La Voz Hispana, with a heavier Puerto Rican clientele, carries "20-25%" American pop, according to vice president Cruz. "We also do a lot of 12 inch import business," he adds.

Multinational's Remon reports Mexican dance stars Los Bukis as top sellers, along with Julio Iglesias. Both of their catalogs sell heavily," he notes. Cruz lists both those artists along with Gran Combo, Camilo Sesto, José José, and Carlos Y. Jose as hot artists.

"Business isn't as good as we'd like," Cruz sums up, "but we're hanging in there."

Chicago's premier Latin promoter Willy Miranda, owner of the 5,000-capacity Aragon Ballroom and other smaller venues around town, finds that while the number of dance concerts per year has been going down, the number of major touring Latin stars is rising.

Miranda and partner Carlos Palomar produce about a dozen concerts per year under the Val Mar/Arena Productions banner with dance groups primarily from Mexico and Central America. He frequently rents his facility out to other Latin promoters, as well as Chicago's premier rock impressarios Arny Granat and Jerry Mickelson of Jam Productions.

"Los Bukis is still our number one group," he says. "They, al ways sell out. Other reliable Mexican attractions include Los Yonics, Los Freddys, Los Felinos, and Los Humildes, as well as Puerto Rican artists such as Willie Rosario and Celia Cruz.

Yet the dance business is down from several years ago, says Miranda, who's been promoting Latin shows in Chicago for over 15 years. What has increased markedly, since the introduction of Julio Iglesias to America, is the amount of major Latin concerts. In the last year, Miranda in conjunction with Jam Productions and WOJO has presented Jose Jose and Camilo Sesto at the UIC Pavilion (cap. 10,000), and Julio Iglesias with Jam for two nights at the Rosemont Horizon (cap. 18,000). Jose and Sesto drew 8,000 and 6,000 respectively; Iglesias attracted 23,000, says Miranda.

"More big Latin stars are touring these days," he remarks. "They're all following Julio's lead." Superstars with tentative Chicago dates for next spring, says Miranda, include Roberto Carlos, Jose Luis "El Puma" Rodriguez, and José Jose, as well as Iglesias.

Miranda feels that some Latin stars need to be packaged with strong opening acts in order to draw the largest potential audiences. "But it's an ego thing—never since Julio, they only want to come over by themselves," he laments.

Miranda says he utilizes local groups whenever possible as opening acts for his dance concerts. Local talent is given further exposure via WOJO's weekly, talent show, "La Escala de la Fama," broadcast live from Miranda's Mexico Theater on the Northwest side.

Nevertheless, it's tough for a local Latin band to attract significant attention. "No Latin groups here have been signed to major labels—nobody seems to take an interest in Chicago bands," sighs Mike Rivera, bassist and "musical director" of local salsa/Latin jazz ensemble Chicago's Tipica '78.

Area Latin bands are numerous, he says, but stuck in a vicious circle club grind not unlike their rock'n roll counterparts. Independent singles are released from time to time, and some find their way onto WOJO's airwaves, but for the most part, Chicago's Latin artists labor in obscurity.

Tipica '78 is one of the most successful local acts on the circuit. They appeared at Chicago's Reel Jazz Festival this past summer, and are currently putting together an eight to 10-cut LP, which they hope will intrigue a major label. They've even earning up to $750 a night now, though it doesn't go very far among 12 band members. Rivera continues to work days as a runner at the Chicago Mercantile Exchange. "I can get out at 2:15 and get some rehearsal in," he reasons.

Tipica '78 performs mostly Spanish language originals with a few American covers (Stevie Wonder, Chick Corea) thrown in. "Our original music is beginning to deal more with issues than just dancing," Rivera observes, "and we're writing more instrumental jazz stuff."

Though Tipica '78 has received some radio exposure from WOJO ("while we were helping them with their Christmas food drive," Rivera notes wryly), there's no question they've got a rather daunting uphill climb ahead of them. On the other hand, Rivera is becoming more confident of the overall viability of Latin music.

Rubén Blades

"... STRONG STUFF"
The Boston Herald



Photo Credit: Fran Vogel

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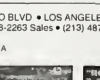


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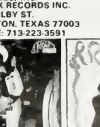
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Bravisimo

¡VIVA LATINO!

Popular TV

(Continued from page VL-36)

A number of artists who have appeared on "Bravisimo" have gone on to achieve other successes. For example, Paul Rodriguez' tv sit com, "Aka Pablo," is credited solely by Rodriguez to Pena who first encountered the "macho muchacho" at a local nightclub on Sunset Strip. "I was ready to call it quits," says Rodriguez. "Then this guy comes up to me and tells me that he's some Hollywood producer. He looked more like a muppet." It was Pena's gut feel for the comedian's talent that prompted him to take a risk with Rodriguez who has now begun shooting his third feature film, "Quicksilver," with co-star Kevin Bacon of "Footloose" fame. (The first two films were "D.C. Cab" and "Miracles" with Terri Garr and Tim Conte.)

Other success stories include Los Lobos, whose Grammy award winning song, "Anselma," has catapulted them onto MTV with their video by Warner Bros., "Will the Wolf Survive," the first video ever to feature Latino actors extensively. The 14 year-old guitar-playing prodigy, Beto Lovato, plays the role of a young Van Halen in their recent video for MTV, "Hot For Teacher." And three young Cubans from Miami, the music group Havana, are in the midst of closing a record deal with one of several major record labels who took interest in the group after their "Bravisimo" exposure.

"Corporate America and the system works," says Pena. "There can be more of an impact by utilizing their particular needs in marketing by funding projects like 'Bravisimo' which has more of a social impact and significant influence on the progress of the whole Hispanic community."

Pena proposes that the "Bravisimo" concept represents a retention and expansion of a positive Latin identity, of Latins who not only retain their cultural roots, but embrace the America they love and respect with the power and beauty of having the best of both worlds.

This type of philosophy, asserts Pena, will be carried over into educational areas that will expand the "Bravisimo" concept into various applications. This includes computer software that will feature his bicultural theme into the next decade. "The percentage of Latinos under 25 years of age will dominate the American marketplace," predicts Pena.

He will be creating other series with the intention of reaching out to more conventional tv horizons. They will have a broad enough appeal to reach all of America, says Pena, through a new format unlike any other in the music video field. This will be in conjunction with a major tv concern who Pena will be assisting as they enter into the Spanish-language market. The same concern will enable Pena to create several properties including Pena's eventual goal of producing major motion pictures.

"'Bravisimo' was my act of love and social consciousness," says Pena. "But it is only the beginning path that I desire to make as real as the prayers who all said was impossible. That project was 'Bravisimo,' of course."

One true believer of Pena's is Don Wilson of Bikini Mist, the series' technical producer and editor. Being named by Fortune as top editor in the music video industry today, Wilson has edited videos for the Jacksons, Cars, Hall & Oates, Jefferson Starship and others. With over 80 music videos to his credit, Wilson takes great pride in the artistic success of "Bravisimo." Says Wilson, "Anglo people are astounded by what they see. Being hosted in English gives it just enough of an introduction, then the universal language of music takes over."

HECTOR RESENDEZ

Argentina

¡VIVA LATINO!

Breakdance music has taken over the market in Argentina. This trend has been strongly promoted by Channel Nine, the only private network in Buenos Aires. Their program "Bailando Con Los Amigos," has promoted a lot of entertainers in the field, especially Michael Jackson who has been top of the charts for some time.

"Break Machine" has been successfully touring the country.

Sandra Mihanovich is the best selling songstress in the middle of the road market. Other middle of the road international artists selling well in Argentina are Roberto Carlos, Julio Iglesias and Joan Manuel Serrat, who has just arrived to play some venues. Malcaho has a new LP titled "Topless" receiving a lot of air play. Alan & Roy also have a new LP on the market, and Spanish singer Django will be touring throughout the country in December, January and February. Local rock n'roll is attracting a lot of people to concerts. Litto Nebbia, Alejandro Lerner and Leon Gieco are top at the box office.

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Camilo Sesto



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ariola

New York

¡VIVA LATINO!

Salsa Losing

(Continued from page VL-11)

clude Latin music nor its artists."

Sergio Bolnll, partner, A&G Records, a Cuban in the USA since 1967, who with Andriano Garcia and vocalist Roberto Torres, founded the "SAR" (Sergio Andriano Robertol label in 1979, has seen his gamble pay off in high dividends. Acting on information by Torres (who overshelmed Africans and Black Frenchpersons of Martinique, Guadeloupe and Port Au Prince while a vocalist with the exciting Orquesta Broadway), who assured them he had an untapped market for the Cuban rhythms of Guajira and Son Montuno they recorded the popular Son Montuno "Cenluegos," which Torres emotes for nine minutes accompanied by a stirring piano solo by the tune's arranger Maiolo Albo. During a three month period, 30,000 albums were sold in Africa. The tremendous sales enabled the creation of Guajiro Records plus two other labels, Caney and Taboga and the financing for future projects which included widely known Cuban artists. In 1983 SAR disolved, Garcia and Bolill lounded the Caiman label in January 1984, and its cash register hasn't stopped ringing with the sales of recordings made by Alfredo "Chocolate" Armenteros, Louie Ramirez, Ray De La Paz, and Bobby Rodriguez, formerly of Fania Records fame. "This year our distributing business has fallen off about 40%. I blame the economy, high Latino unemployment, and the strong American dollar. Our Caribbean wholesalers pay us in francs which last year was four to one dollar. Now its nine francs to the dollar. We distribute the Fania line. Fania had licensees in a few South American countries. Albums which were manufactured in those countries at low labor costs found their way back to the U.S. via a few unscrupulous hustlers and sold for $3 less than ours. When Fania was told about this, they immediately ended its deals with other countries. A Fania record which retails at $7.00 here was being bought in Mexico for $1.50. Our most serious problem is the very little air play we get. All four radio stations play mostly ballads, rock, American pop tunes and one in five may be a Salsa recording."

Kim Records, established 1980, had recorded Charanga 76, Ray Ramos, Charanga Casino, Ballad singers Andy Russell ("Besame Mucho" lame of the '40s) Kristian, Luis Oscar, Grupo Oro (Latin rock), and is licensed to distribute Lusito Marti (merengue). Says Felipe Martinez, spokesman "Business is off 30%. The radio stations are not helping us anymore. A few years ago [illegible] now they're burying the local artists. Now they are burying the local artists. Today, We have 40 LP's in our catalog which include the popular albums I've noticed that most of the Latin radio play of the hits played on WKAQ are by RCA and CBS artists from foreign countries."

Antilla Records distributors for more than 10 labels, began in 1971 as distributor for Gema and RCA records. Says Jose Hernandez manager "Business has fallen off and the imports from Venezuela, Santo Domingo, Equador, and Mexico are the reason. Our records retail for $7.98 and a few for $8.98. We cannot compete with the imports at $2.99. The majority of New York Latinos have been economically wounded by the elimination of social programs and high unemployment. What little money is left is used for survival. I get my fair share of air play. I just wish someone would curb the imports."

Audiovisual Record Co. distributors of the labels Bronco (Bobby Valentin & Willie Rosario, top selling Salsa stars), Velvet (Sopby, top selling ballad singer), Sonomax (Jose Alberto & Luis Ovalles, merengues), Odeon (Duango & Luis Miguel Santiago) Says Hilda Diaz Guttirrez, partner with husband Business was off, but it always is during the summer. It began picking up in September because of the new Salsa releases of Valentin, Rosario, DeLeon and Olivencia. These musicians sell thousands of albums. I have no complaints. All the stations give me a fair share of air play. WADO is strictly South American and folkloric music only."

Mel Richmond Records, which is owned by the Seeco Record Co., was established by Sidney Siegel in 1943 while he operated Siegel's Jewelry store at 125th St. and 5th Ave. Comments Bea Lalt "My husband and I took over Seeco Records when Mr. Sie gel died in 1969. We have not recorded anyone since the '60s We manufacture and release the oldies of La Sonora Matancera, Celia Cruz, Machito, Joe Cuba and the many others who record ed for our label. There is a good market for the oldies because they are heritage, nostalgia, a memory of the past perpetuated by a legendary musician. We've been hurting for the last few years, and it's because of the poor economy, unemployment, and the rise of Menudo and Julio Iglesias. Our LPs retail for $3.98 and $4.98, lower than competitors' new releases. Yet we are not selling like we used to. We receive little air play. Old timers, record collectors and devotees of the music who are familiar with the artists buy Seeco LPs. Seeco is now being distributed by West Side Records."

Telestar Records is a New Jersey record store and sole distributor for the Mexican GAS label in the U.S. Its artists are Lola Beltran, Alberto Vasquez, Manolo Munoz and Arnalia Mendoza, (all vocalists of rancheras and ballads) La Justicia (a popular Salsa band in Mexico), and Los Nietos Del Rey and Conjunto Cunquenza (two popular merengue groups) Says George Martinez, sales representative for owner Conrado Gonzalez "Sales were off this summer. Our product is mostly Mexican. It is selling poorly here now, but it does well on the West Coast. We retail at $6.89 and other labels at $5.00. CBS and RCA retail at the same prices. Their albums, not ours, have been getting the air play. Perhaps it is because their artists are promoted on tv and get to tour with concerts. Sales are starting to pick up for the Christmas season. Our merengue artists are keeping us in business."

Orfeon Records, based in Mexico City, is run in New York by branch manager Irene Rosenblatt. "Our product is recorded and manufactured in Mexico, then shipped to us. Sales during the last year have been stable. New York City is a big market for us. Our top selling artists are Lupita D'Alessio, Lila Deneken and Gurman, all three tremendous records sellers. Lupita D'Alessio is always in demand. Twice a year she performs to sold out concerts at Madison Square Garden. We have no problems or complaints. We get our fair share of air play."

Combo & Rico Records' Ralli Cartagena, record producer and concert promoter is also manager of El Gran Combo and Johnny Ventura, two very hot attractions in the Latin music world. In addition, he has on contract The Che Abreu, Mario Ortiz, Grupo Fascinacion and Chequi Y La Fuerza Latina, all popular Salsa and merengue artists. "Last year, El Gran Combo earned well over $500,000 from concerts, record sales and dances. Johnny Ventura earned over $250,000. El Gran Combo as Latin music's number one orchestra because of Rafael Ithier's (pianist & music director) arrangements and the band's execution of what he writes. Ventura's group is the number one merengue band in the world. I've had no trouble getting $8.98 and $9.98 for their albums. This year was the first time my sales fell off, and by 10%. My groups are getting some play on three stations, but not what we were once getting. Now most of the air play is given to ballad singers and Latin rock groups who record American pop tunes. One station plays Johnny Mathis, Diana Ross, and Willie Nelson. Have you ever heard Latin music on any English speaking pop music stations? If the air play situation continues it will be a matter of time many local record companies will go out of business."

Spokespersons for the four radio stations offered rebuttals Says WJIT's Edgard Baeza, "This city has representatives of every Spanish speaking nation in the world and the majority prefer ballads. We know this because our listeners tell us, and Billboard magazine lists the pop recordings in different countries. Our listeners prefer Julio Iglesias, Jose Feliciano, Camilo Sesto, Jose Jose, Juan Gabriel, Nydia Caro, Yolandita Monge and Mana Conchita. We also air the recordings of Johnny Mathis, Prince, Irene Cara and Disco because they were requested. In one hour we have been airing five ballads, two Salsa, two merengues and a few American pop tunes. We play what our audience wants to hear."

WKDM's (formerly WBNX until Sept. 1, 1984) Jimmy Jimmenez program director, says: "We stopped selling time to independent producers (Pedro Vega was one whose program 'Salsa en el Mundo' had over a half million listeners) so we could change our format to CHR (Contemporary Hit Radio), a Top 40 program whose listeners range between 25-34. We play what is popular with the public. We make an analysis of information we get about sales from record stores and distributors, hit charts, disco-

(Continued on page VL-57)

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JAY COCKS, TIME MAGAZINE

"...Ruben Blades is a stone cold genius."
DAVE MARSH & LEE BALLINGER, ROCK & ROLL CONFIDENTIAL

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Julio Iglesias,
Te vi y oi cantar anoche,
y despues anduve las calles de la cuidad;
hasta que el cancancio nego mi soledad y regrese al Hotel.
¿Sabes?
Que tus brazos son mi universo.
Adios Amor...el fin, ¡no mas!
Mi Padre te cuide y acompañe,...ya que yo no puedo.

Dulcinea

Talent Crosses

(Continued from page VL-6)

"Four or five years ago," recalls Arola's Maximo Aguirre, "Latin artists would come to the U.S. and form traveling jam sans—*palenques* touring together throughout the country. European artists, such as Julio Iglesias of Spain, helped to open the doors to more prestigious locales like the Universal Amphitheatre, the Greek Theatre, the James Knight Convention Center, the Lincoln Center, Carnegie Hall, Chicago's Pavillion, and so on. Camilo Sesto and Iglesias, for example, have performed to SRO audiences both times each in Los Angeles."

Another Spaniard, Barcelona-born Dyango, has achieved international status. He signed with EMI in 1974, the same year that his first endeavor on that label hit high on the charts in Mexico, Venezuela, Brazil, Chile and Peru. His latest album, "Al fin solo," is expected to sell about 500,000 units. It went gold in Chile, platinum in Argentina, and is progressing well in Mexico, Colombia and other markets.

Lani Hall's latest release, "Corazon Encadenado/Chained Heart," finds her accompanied by the international star, Camilo Sesto, who also produced the LP for A&M. Hall's first interpretation of songs in Spanish brought her initial effort, "Lani," side by side with the likes of Jose Luis Rodriguez, Placido Domingo, Jose Feliciano, and the youth group Menudo at the Grammy Awards that particular year.

Other Hispanic artists on the A&M label include Antonio de Jesus, a Herb Alpert discovery who served as the Latin division's first major artist, says promotion director, *Jesse Bebar*. "Si guerne' Follow Me" is singer/composer Jesus' second album. Maria Concheta is better known for her film and tv contributions, although she recorded "Su Suerte/Your Dream" prior to her debut in the feature film "Moscow on the Hudson" with Robin Williams. She was born in Cuba and raised in Caracas, Venezuela. Concheta has previously recorded songs only in English. A Simon & Garfunkle-type can best describe A&M's latest artistic acquisition, Carlos Lara and Jesus Monarrez. Using only their last names, the duo have branded their musical style as an "urban musical concept" that even Air Supply wouldn't mind consulting.

Mexico's Jose Jose represents one of the few established artists of today who excels internationally, album after album. His ring famous parents can still turn out alright too. At least Marisela Esqueda, a native of Los Angeles, would agree. It was Marco Antonio Solis, composer and singer for the group Los Bukis, and the president of Profono, Guillermo Santiso, who discovered this 18 year old's talent. Her debut recording, "Sin Ti/With out Him," ranked high on the charts and in album sales its first weeks.

Dulce is a ballad singer from Mexico whose most recent album features the music of Spanish composer, Rafael Perez Botija. Other Profono artists include Los Bondadosos, Patagonian-born vocalist Amanda Miguel, and Argentine Diego Verdaguer who is a ballad rock singer. His latest release is entitled, "Simplemente Amor/Simply Love."

The number of Latin record labels is quite extensive. It ranges from the international variety, to your local home-grown element. For example, Dominion Music Corporation's K-tel Latino offers six salsa albums (Noche Caliente/Hot Night's being the best), pop ballads of Lou Bega, mariachi and ranchera sounds of Pedro Rey, and a children's series in Spanish.

Alhambra Records' stable ranges from the Panamanian salsa singer Azuquita, who resides in Paris, France, to pop and ballad artists such as Julio Palma, Jose Velez, Spanish popular singer Emilio Jose, and fellow countryman Francisco, a 1981 OTI Festival winner for his interpretation of "Latino."

Mexican talent is primarily the forte of Discos Gas whose product is distributed by Taurus Sound. Artists like Ruben Rodriguez, one of the top ranchera singers around, bandleader Cuco del Valle, romanticist Carlos Lico, the all-time star of Mexico, Lola Beltran, La Yaqui, (name of Indian tribe in Mexico), Lupe Mejia, and musician/composer/vocalist Manolo Munoz who has 32 albums to his credit.

Orfeon Records is currently promoting the artistic talent of Lupita D'Alessio, who started her singing career with her family of musicians in Tijuana, Baja California. Her rendition of the melody, "Como Tu/Like You," secured her first place at the OTI Festival in 1978. D'Alessio continues to this day to deliver hit songs.

The last label, Radio Hits, is distributed here in Los Angeles by Amba. Emphases is placed on groups rather than soloists. Some of them are Los Arcuano (de Mexico), Anhelo, Mexican Lover, Vennus de Aguilla, Michoacan.

The preceding listing serves as a limited sampling of the diverse pool of Latin American talent. Many important artists, groups, record companies, alternative entertainment sources and all of the respective Hispanic sovereignties that have and continue to contribute to the world of Latin entertainment were not mentioned here. Their role is nevertheless vital to the further development, progression and exposure of Latin talent around the world.

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Brazil

¡VIVA LATINO!

Industry Struggles

(Continued from page VL-35)

Of its international acts Kiss has had the most recent success, which Costa attributes to its touring Brazil in 1983. "They played to over 100,000 people in Maracana stadium in Rio and because of coming to Brazil multiplied their sales by 10 International acts benefit greatly by coming here."

EMI Odeon's Queen can vouch for that after touring Brazil in 1980; they sold 130,000 units of "The Game" that year and 110,000 units of "Greatest Hits" the next, according to Deluz.

But many foreign acts are unwilling to accept the reduced grosses in a depressed year. Comments promoter Manuel Poladian, "When people don't have enough money to buy bread, you have to do the performances cheaper. The most you can really charge for a ticket is $10, and at a stadium show the maximum is $3."

Poladian—who has promoted Ray Conff, Dionne Warwick, Johnny Mathis and Dave Brubeck in Brazil—recently staged a highly successful Rio show with singer Ney Matogrosso. The venue—Circo Cosmico—had a capacity of 4,200 and the show ran from mid-July to late September. Poladian banked on low ticket prices ($2 to $5) to generate high volume attendance and was rewarded with sellouts for most nights of the long run.

RCA has met the crisis with drastic repertoire cuts. It has reduced its number of artists from 145 to 45 in one year and plans to go down to a roster of 30, according to general manager Manuel Camero. "We believe that by doing this and reducing our number of releases we will be profitable for 1984 despite the crisis."

RCA recently scored a coup by luring Gal Costa away from PolyGram. The platinum-selling singer now joins such strong artists as Beth Carvalho, Joanna, Sergio Reis, Luiz Gonzaga, Lionel Richie and Alcione, all of whom have hit gold with LPs in the last two years. A children's record—"Clube Da Crianca"—aired to a TV show of the same name has been a 1984 boon, selling 250,000 units.

CBS remains the giant of the market, with a larger than 25% share. For them, Roberto Carlos hit 1.8 million units for his 1983 CBS LP, according to national vice president Claudio Conde, while Iglesias moved over 900,000 copies of "Momentos" and 500,000 of "Julio," according to international manager Marco Bravo. Iglesias made his breakout in a Botelim market still resistant to Spanish language material by scoring a U.S. hit with "Begin The Beguine" [which affected Brazilian program

[illegible] channeled his U.S. and U.S. chart move[illegible] 80,000 units, while Julio Iglesias' 1982 album "De Nina A Mulher" [illegible] single] sold over 1½ million [illegible] Hearing directly international act to reach such a high [illegible] figure [illegible] after him came Michael Jackson—[illegible] with already one million copies of "Thriller" here." Other CBS platinum acts include the aforementioned Ritchie and Superfarma, Richard Clayderman, Fagner, Djavan and the children's group Turma do Balao Magico.

WEA managing director Andre Midani credits progressive Sao Paulo radio for breaking new wave in Brazil, where it is now being played heavily in high end dance clubs. "My people had been working on Devo and the B52's and the Pretenders for a year and a half, but they couldn't get one airplay—until about six months ago in Sao Paulo. And then—WHAMMMMM. And now in Rio they're starting to play it because of Sao Paulo." Heavy metal is gaining in popularity as well, but still has very low sales.

"Rio was always the radio leader until about two years ago," Midani continues, "but now the Sao Paulo stations are more modern and aggressive and have skyrocketed in terms of taste. Today we break the record first in Sao Paulo, especially with rock. Radio play is absolutely top in importance here for selling albums and the most important stations are Jovem Pan, Bandeirantes, Cidade Maravilhosa and Antenna in Sao Paulo, and Cidade 98, Manchete, Mundial and Fluminense in Rio." Midani notes that TV is heavily used to sell compilation LPs.

"And Carnaval in Rio, which sells about 2,000, is the most important place in Brazil to begin a tour or launch an LP. It's not a big concert hall, but it's a showcase where all the media people go as well as promoters. People in the interior hear about the concerts there."

Som Livre, the main label of the **SIGLA** company, continues to profit both from its popular artists Jorge Ben and Rita Lee (the latter hit 500,000 units for her 1983 "Bom Bom" LP), as well as its compilation albums, advertised heavily on the TV Globo network, owned by the same parent Rede Globo corporation.

"We make compilation LPs with the agreements of the other labels, then use the whole Globo system—TV, radio, newspapers—to sell them," says Som Livre media director Luiz Felipe Aguiar. "Last year for example we put out 'The Best Of Credence Clearwater Revival.' It sold more than 100,000. But if someone else had put it out without TV support it wouldn't have sold 10,000."

Som Livre also releases soundtracks for the evening TV Globo novellas (primetime soap operas that air daily and run for six months successful). Generally, the international soundtrack for an 8 p.m. novella will sell an average of 600,000 copies," says Aguiar. "And the national soundtrack will sell about 100,000." Both are comprised of current pop hits, with the national LP released concurrently with the debut of the show and the international LP bowed three months later. "Our biggest success ever was one million in sales for the international soundtrack to 'Dancing Days,' in 1979. That novella also aired in Italy, and will soon go to France and the rest of Latin America."

Som Livre also sells samba compilation albums ("We are basically a marketing company," says Aguiar). He notes, "Samba is down right now—it's about 20% of the business in Brazil—but it's a funny thing. It never dies, it just has a lot of ups and downs."

RCA has the most samba sales of any company and also distributes both SIGLA's labels and *Top Tape*, an independent firm that annually releases and LP with the themes of the best Carnival samba groups. It usually sells about 500,000 units.

As 1984 draws to a close, there are optimistic reports by Brazilian planning minister Antonio Delfim Neto that the economy could actually register as much as a 2% increase for the year. But much of its steam continues to be diverted to servicing the $100 billion external debt. Brazil looks to have a nearly $12 billion trade surplus for 1984, but as much as $11 billion will probably go towards debt servicing and be of no help whatsoever to the domestic economy. Debt problems could also worsen with rising protectionism abroad and jumps in the U.S. prime rate. Record sales—as with the retail situation as a whole—do not look to improve significantly until the debt can be substantially reduced or else renegotiated in Brazil's favor so that a higher percentage of export earnings are kept at home.

Concludes EMI Odeon's Deluz: "If there will be a positive effect to come from all these problems, then it may be this—that by going through the crisis, through all the difficulties, we will find that the second copy of a style is no longer sellable and that we will have to come back to fundamentals, to real talent."



Ivan Lins and George Benson

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¡VIVA LATINO!

Labels Upgrade

(Continued from page VL-6)

undergoing a recessive period, to which an end is not foreseen in the near future."

Gil coordinates EMI's operations throughout the U.S., Latin America, Spain and Portugal from his Los Angeles based office established less than three years ago. The latter two countries, as well as Argentina, Brazil, Chile, and Mexico, constitute the chief operating areas. "In all of these important markets units and countries, we work with licensees," says Gil. "Where there are open roads, we will be there. Another market where we have placed our best foot forward is the U.S. where we don't have a formal division. TH Records is presently our licensee. We chose TH because they don't have an international repertoire as RCA or CBS does who are our direct competitors."

EMI plans to continue its relationship with TH. Reflects Gil, "They have a deep understanding of what we are striving to accomplish."

Certainly the most immediate task facing the Latin record industry involves overcoming the recent, extremely depressed market of the past few years. Although aggregate record sales indicate an upward trend, inflationary or recessionary periods, especially that of the latter type in 1982, have historically proven doubly difficult for Latins in general. The major labels are equally concerned about the substantial revenue loss attributed to cheaper priced product being imported (primarily from the Mexican border) to Texas and California. (The East Coast and Puerto Rico markets say Tony Moreno of TH Records, has seen its best-selling product, tropical or salsa-oriented, hit the market by imports from Venezuela and the Dominican Republic, it is only now beginning to resurge) Piracy, no lesser of the two evils, continues to thrive as an irritant to the industry.

Latinos readily acknowledge that the North American milieu on musical trends throughout the world also affects the Latin record industry base in the States. With the obvious exception of the global conquistador, Spain's Julio Iglesias, other significant Hispanic conquests of the American scenario of music are woefully lacking. Hispanic consumership of product by American artists continues to skyrocket in direct correspondence to that of Latin talent. Is the industry in need of "revitalization?"

"Latino artists and their records have been around for a long, long time," cites Behar Behar Latin division director of promotion at A&M Records in Hollywood. "Their full market potential has never been until now, maximized. Things were done wrong, half-way to some extent. We're getting there now. Not only because we believe what we're doing. People (in the industry) say, well, the big companies come along and they have the dollars. The small companies have the dollars too but they do not invest in the acts; whereas, we're making money here, but we're investing it."

This philosophy has laid the foundation for aggressive and innovative promotional efforts by Behar's division, particularly as that Latinos should be given what Americans have always had, and that is quality.

"We've done a stand up with a Latin artist (Antonio de Jesus) That has never been done by any record company. We believed in him, we took the risk, and it has paid off. If you listen to our product, and A&M is known for its sound, we want to give Latinos the same thing. Why give them records that crackle and wear out after five plays? That is what a lot of companies have given Latinos."

According to Behar, the A&M tradition of talent recruitment has been adopted by its Latin Division. "We want to be a label that (avoids) signing 96 different acts, even though they may be little nonstars that can sell you a bunch of records here. We want to do something that is international, prestigious, something that gives the Latin artist 'cabildeo' (cache) (quality and class) That's what we're aiming for Juan Gabriel is a fine singer/composer/musician/arranger (considered within the industry as the Quincy Jones of Latin America), will be having an album coming out soon. And we're constantly searching for talent that can fulfill what we are looking for."

A&M has set its sights on accumulating a small stable of art ists that possess not only an international appeal, but cross over potential as well. Jose Quintana's latest album is one of 12 years was recruited for his present position of director of the Latin division by Herb Alpert. Another head, Quintana has packaged and produced about 40 albums so far. "Other companies follow what we do, wanting for us, at first, to be successful. We're previously, asserts Quintana, most of the major labels (RCA CBS and Fonola American) were recording in Spain. We are responsible for bringing them back to Los Angeles.

The state of the art technology at A&M certainly has been taken an advantage of by its Latin branch Their tapes are chromeither LPs a special paste, and sound with a quality and durability that equals or surpasses American industry standards.

"For years," says Quintana, 'many professional Latin (studio) engineers found minor here to be ignored with a mediocrity that really up, and not care. Many of them now work for A&M such as Juan Carlos Calderon, Alex Arcadia, and Eddie Rios, formerly

with United Artists.

Quintana is presently setting distributing arm of A&M, which is an affiliate label of WEA Records. Both are in the process of rearranging their labels to which distribution of product, radio ad promotion and promotion are handled in this Latino" campaign. Behar, who has the year of measures that have always existed. There should be more deployment of these American practices. They are necessary and cost-effective in the long run." Quintana agrees. "Other Latin record companies have taken note of A&M's progress and efforts." Undoubtedly so. The other major labels, needless to say, have impressions of their own.

We are maintaining our level well with sales having improved greatly over the last year," says Juan Vila, Discos CBS International's manager of sales and promotion for the Pacific region. He has been appointed to Cathy Inc. to establish the Discos division over seven years ago Vila states that there is much demand for the roster of established artists handled by them "Perhaps different international styles may arise," says Vila, "but it's the traditional ballads, ballads, ballads, and Mexican folkloric music—that will be hard pressed to change for many years to come."

The label's line up of top draw artists is nothing to sneeze at Julio Iglesias, Vicente Fernandez, Raphael, Jose Luis Rodriguez, and Daniela Romo—to mention a few of the more notables. In addition, highly qualified professional personnel such as Vila, will enable Discos CBS to continue to do even better. Supportive ness and flexibility has fostered very favorable working conditions Promotional campaigns in the West are handled by Vila's office here in Los Angeles. Additional coordination stems from main headquarters in Miami and New York Ron Chamowitz is vice-president and general manager, Joan A Estevez, Jr., is na tional director of sales and promotion, and Ralph Mercado is a&r and promotions, and Felix Bermudez is director of operations.

Although imports from Mexico caused a 25% loss in record sales so far this year, Discos CBS is not overly affected due to piracy, Vila remains confident "We will continue growing at a satisfactory rate"

Part of this growth involves the union of Discos CBS with Profono (international Inc. this past April CBS deals with the manufacturing and, to a degree, the promotional end of Profono's interests

"The Mexican and western U.S. markets have developed," says Guillermo Santino, Profono's director, pointing out that both coasts are segmented culturally In the last five years, Santino states, Profono has become a major component in the Latin record industry "We hope to continue growing, but we have been pleased with our progress"

The most successful year in aggregate sales for Profono to date was 1981, according to Santino believes, the industry has been slowly recovering from the depressing economic blows of recent years. A refreshing increase in record sales is predicted for 1984

Piracy represents a grave problem for the label along with imported product from Mexico's border towns More attention and richer sources of revenue are the goals Santino has set in the portation dilemma The depressed state of the industry also complicates matters, says Santino

Radio continues to be Profono's primary vehicle of promotion The use of other measures to exploit talent, such as television appearances and videos, elicit little enthusiasm from Profono Having artists and groups that draw 20,000 or more concert goers each weekend at the El Monte Legion Stadium, says Santino, certainly serves to justify the lack of video interest by the company. What remains important is the appeal and identification of an artist or group to the community at large Profono maintains only provides the masses with the opportunity to be come familiar with the product The label prides itself, says Santino, in "developing" talent in the Mexican individual—the blue collar worker—unsung to survive in this land"

Whether file less economically endowed Hispanic serves as the mainstay of the Latin record industry is another separate issue A great deal of controversy has been generated both by major and independent labels to sprout a Latino ear for the music, so to speak.

Ket International recently revved its dormant Ktel Latino department Since July of this year, the label has stalled offices in New York, Chicago, Miami and Puerto Rico Anzona, Colorado, Texas and California are representing Sonia Lopez, a duo of lice headquartered in Hollywood Solomon Gil is the national promotional director, Joe Silva is franchise director and Hilda Gaona is director of Latin Talent Development.

"We are constantly seeking new talent and artists who have material that can be released on a 'greatest hits' album," says Gil Gaona. "Ktel is conducive to our opinions, suggestions They allow us much freedom in the selection of product." Garcia has the responsibility of choosing which albums are to be launched on the market "Of our six salsa albums, only one was well accepted in the west" Gaona states. "The rest, Celia Cruz first 'Noche Caliente' Hot Night' did very well, but subsequent sales were low" A children's series in Spanish is also available with favorable results, Gaona reports. Other titles are "Mamita dulce (the dog's six cuentos/and his stones," "Barbie" and others.

The label spent ten years over to the right with balladeer like Jose Jose who represented Puerto Rico at the OTI Festival in Santo Domingo this year Mariachi and ranchera lovers aren't disappointed in either this state or Texas-vikes, Pedro Rey, and his Mariachi Los Caballeros are a big draw.

There lies ahead a great deal of weak and challenges," says Ms Garcia assuredly "We believe that we will be successful."

Having started seven years ago in the Texas area, in Northern California and in Los Angeles for four, Luma Records has

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Mexico

¡VIVA LATINO!

Easing Inflation

(Continued from page VL-46)

include Cesar Costa, Abraham Mendez, Heman Vissetti, Donna Summer, Prince, Rod Stewart, Chicago and "at this moment, Van Halen is hot and Prince is really climbing the charts—but things change every month," says Ivan.

Gamma: Oscar Mendoza, marketing manager, is confident sales are on the upswing especially with Daniela Romo, Rafael, Los Tigres del Norte, Yuri and Carballo. "Our heaviest promotion will begin the end of '84 and is scheduled into '85."

CBS: Stars at CBS include Julio Iglesias (with 700,000 in LP sales annually), followed closely in sales figures by Jose Luis Rodriguez (The Puma) and Roberto Carlos. Also hot at CBS are Miguel Bose, Prince Michael Jackson (Thriller was the best-selling album in CBS Mexico's history), Journey, the Go-Go's, and Men At Work.

Vicente Fernandez, with 200,000 million in sales annually, tops the national artists list at CBS Fernandez, who released several albums in '84, is scheduled to release "three to four re releases in 1985." That list also includes Manoella Torres and Vikki Carr.

RCA: Lionel Richie, Huey Lewis & the News, Pat Benatar and the Eurythmics top the list of international artists as well as Hall & Oates, Dionne Warwick and Jane Newton. Spanish-language artists Mana del Sol, Menudo, Jannette, and Miguel Gallardo are big sellers, though no one comes close to Emmanuel "Emmanuel just signed—about four months ago—an international contract and is a hot-selling seller," says Cardenas, "regularly topping the million mark—"En la Soledad" sold one million and "Intimamente" sold over 2½ million." An album planned for October release is Emmanuel "Emmanuel which he worked with Spanish artist Manuel Alejandro, is expected to break the three million mark in sales according to Carranco.

Melody: Melody Records, headed by Ivan Mansur, said top sellers, Amanda Miguel (500,000 of Sonido Volumen II) and Diego Verdaguer (Coco Loco sold 250,000) are pairing up for "an English recording to be backed by heavy promotion." Other top sellers are Melody include Dulce, Grupo Timbiriche, Rigo Tovar, Los Bookines and Beatriz Adriana. Says Robles, "Adriana, traditionally a rancherro singer will be doing some ballads and look for Sonia Lopez to become a superstar and possibly recorded with Camilo Sesto, and Lauriano Brizuela—the "Angel of Rock."

Orfeon: Accarraga says kiddie rock is on the way out so they are banking on Lupita D'Alessio and such salsa groups as Gatos Negros and Temcolas Lupita's "Sentimental Desnudo" has sold 300,000 so far this year. "We have a roster of eight to 10 artists young people in the 18 to 25s in different areas—ballads, salsa—that we are launching this year," including Capetillo, Diana Vanoni, and Gerardo, of telenovela fame.

Peerless: Peerless Records, Mexico's prema out a promotional push when her sales in early '84 topped 100,000 Because of her good showing in such U.S. markets as L.A., Chicago and Houston, they are planning a heavy promotional push such as Miami Big sellers also include Mano Pintor, Julio Palma and the group, Latino.

PolyGram: Stars include the Oscar Chavez, Parchis, Victor Yturbe, Patricio, Fernando Riba, Alberto Angel ("El Cuervo") releases his latest this month, ("Homenaje a Mana Grever"). Ynclo (They're our best-seller in the U.S with 40,000 a year) and Hugo Lampo. "We've still more powerful in the international market," says Lear, noting that Flashdance soundtrack sold close to a half million. International big sellers include Scorpions, Golden Earring, Elton John and Genesis.

Record promotion vis-television in Mexico often comes under the auspices of the Promocion Industrial Para el Fomento de la Industria Musical y Fonografica (Industry Promotion for the Music and Radio Industry), a program established by Televisa, S.A.

Under this program, when promotional spots for records and albums are pronded by record companies, Televisa slots them in on one of their television stations. Record companies then pay a percentage on the record's sales.

"It's our way of supporting the music industry It is a program that benefit the national artists," says Alejandro Quintero, vice president of planning and development at Televisa "According to Quintero, the percentage depends on both the artist, Televisa's estimation of a record's success and the time the ad is slotted in.

According to John Lear, the director general at PolyGram, "We pay a percentage or royalties on the sales of a record. But, before Televisa accepts a record for this program, they have to be convinced it will be a good seller

Lear adds, "The program is more of a business for Televisa than altruistic."

Televisa S.A., the telecommunications conglomerate begun in 1973, owns four of the six television stations, not including cable, in Mexico City. Also, according to 176 stations and relaying stations around the country, according to latest Censo Nacional taga, administrative director for publicity and promotion. They also own several radio stations, both AM and FM.

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Labels Upgrade

(Continued from page VL-54)

been enjoying the sweet scent of success even more in the last two years. There are two product lines. Discos Luna and Discos Roche, both in the Mexican Republic, and the U.S. "Discos has talent, along with a few already established artists," says Director Abel Luna, "with our other division, Luna Productions, has aided greatly in promoting the mother company's artists and outside talent as well."

The label's most popular talent both in the U.S. and Mexico has been a group first signed by Luna, Los Caminantes. Their debut album of several years ago has placed them consistently high on the charts. Other groups such as Los Muecas, are exclusive recording artists with CBS, but are promoted by Luna Productions.

Luna has more than doubled its staff, albeit with a good degree of difficulty in finding qualified people. Texas had been a sore area until a young, but industrious woman straightened things up after being placed in charge.

"Service to our distributors and retailers has been of the utmost importance to us," says Luna. "That is no small wonder considering the label has realized a 125% gain in sales so far this year. We're at our best ever, right now."

As with ICel, Orleon Records' major sales stem from their compilation and hits catalog. The LA. office houses general manager Tony C. Cortes, who reveals that Orleon proudly excels in its specialized marketing of Latin artist's top hits material whether they be exclusive artists of the label or not.

Jose Garcia of Musica Latina Records, Jorge Barrego of Guiro Records, and Suzy Records are the prime distributors of Orleon product. Dallas, Fort Worth, San Antonio, Denver and Kansas City are some of the other cities covered internationally, by Cortes. Central offices are located in Miami, New York and Los Angeles with the Angeleno district alone yielding over $700,000 in annual sales.

Discos Gas manager, Pedro Mares, says that until recently there had been a decline in sales due to the pirating of cassette tapes and the importation of product from Mexico.

"Our Central American artists, such as Los Diablos and Los Terrestes, are doing well here and in Houston where that segment has swelled in numbers," cites Mares. "Other groups like Esther Rodriguez, Yellow Fever, Pablo Ardenez' Burning Ice and Los Hermanos Flores are all extremely popular in Central America." Also represented from Mexico are Marcelo Munoz, Lola Beltran, Amalia Mendoza and El Tigrero.

A cautious approach is being taken by the label and its associates, artists will continue to be signed and recorded. The west coast sector covers this state, Arizona, Chicago, New Mexico and Texas with offices in Los Angeles and New York. New recording studio facilities were recently inaugurated by Discos Gas in Mexico City.

Being a sub-owner in the business can certainly give one a different perspective on the industry. Issac Baly is such an individual and he has experienced a great many changes in the business. Pressure is all around distributing Orbe Azteca labels, a retailer and a manufacturer, Baly now continues in the retail trade and limits himself to four labels — Arriba, Radio Hits, Sound men, and Borinquen — plus a potpourri of other products. Even then, says Baly, "Business is terrible and it's not all due to the economy." He refers to what Jose Behar of A&M calls the cancers of the business: piracy and foreign imports.

Another chief complaint is not receiving lower rates from pub lishers and royalty companies who have been asked to offer better discounts "At the present moment, we can't ease our prices because we can't sell," says Baly. "If we continue to lower our prices, we can't get. It's a vicious circle." In spite of it all, he likes this business. "I'd like to stay in it," says Baly.

Tony Fernandez manager at Melody Records here in LA., believes that the market has begun to stabilize itself in light of the array of problems plaguing the industry. Piracy and those "copy sites at Mexico records" (importers of product from Mexico) have had an immense ill effect on record sales. Rumor has it, says Fernandez, that product in Mexico will be rising 20% in cost The piece's constant devaluation, however, circumvents any viable solutions for the import problem, reasons Fernandez "Within three or six months, we'll have the same conditions that exist today."

As licensees of Columbia Espanola, Alhambra distributes all bums by reputable artists such as Isabel Pantoja and Mocedades, for example. They are also licensees of PolyGram Records with west coast sales, along with Fuentes Records. The latter label has Panamanian salsa singer, Azuquita Francisco a 1981 OTI winner, folklone singer, Julio Palma, and the theme sung of the Spanish language soap, "Leonela."

Alhambra Records central office is in Miami The west coast markets are in Arizona, Colorado, Chicago, New Mexico, San Antonio and California

Whether stabilized or not, the Latin market in the U.S has been fully developed "What has happened here is that Mexican artists until two or three years ago, did not have a better market other than themselves itself to sell to," says Baly. "Even today, Mexico continues to be the only Spanish-speaking country in the world that only signs one million LPs. There is not one country that sells as much or comes even close," says Maximo Manrique, general manager of Anola America Records in Beverly Hills.

Given the peso devalued in Mexico, states Aguirre, no one dares touch much from working there as when the dollar exchange was at 22 pesos As a result, Mexico and Venezuela became the two most important markets for Latin American artists When Mexico's economy hit a low ebb first, Venezuela soon followed Artists then turned to the U.S as an important, viable market to work in because of the dollar's value The ensuing invasion of Latino artists, previously preferred only by salsa and merengue artists of the east coast and a few international artists in New York and Miami exclusively, came to the U.S with the full intention of conquering the Latin market here in America "Today," continues Aguirre, "not only do Latin artists and record companies want to reach the Hispanic market, but soft drink companies, breweries, blue jeans outfits, and the whole world too."

Seeing that the wave of Latin artists rolling into the States was not easing up, explains Aguirre, Anola decided to establish offices here in order to protect their promotional interests so that these artists would feel supported as well "Since October of last year and up to now," says Aguirre, "we have had great success Jose Jose, Juan Gabriel, Rocio Durcal, and Camilo Sesto have all gone on tours in this part of the country. The most important Latin areas and cities Mexico's Napoleon will be going on tour soon," says Aguirre

"There has been a mistaken belief that two or three generation Latins will assimilate into American mainstream society and listen to contemporary American music such as a Michael Jackson, Lionel Richie, or whatever good artist for there are many who are difficult to compete with," continues Aguirre, now noticing 2nd and 3rd generation Latinos who do feel latin and have not abandoned Latino music It's incredible to see how many of them go to the Latin artists' concerts They are some of the best fans around," says Aguirre

The label has identified the need of creating product for the Latin market here in the U.S. as well as for the demands of the American industry, but for Latin artists in Spanish "Many companies are pursuing this route with their artists who are recording more and more in the U.S." says Aguirre "Yet, even so, the Latin crossover remains to be seen Many groups are sent not only to Mexico, Spain, and all of Latin America, but promoted here in the U.S for Latinos as well That means recording with American standards in order to be successful here because we have to compete with the American record industry With 23 million Hispanics (in the U.S.), Anola, as its other counterparts, will continue to explore greater share of those Hispanics who not only buy Latin product, but in all actuality, are fat greater consumers of American music."

Anola's best selling markets are Puerto Rico, New York and Los Angeles, Chicago and Texas have experienced a dramatic drop in sales (for example, Texas accounts for 6% of the label's total record sales)

Aguirre feels that the importation of product from Mexico will probably turnaround within a two-year period "As the Mexican economy bettors and LP costs in Mexico rise, there will be less motivation for importation." As for the profit margin, Aguirre, each of the at least three parties involved with the importing will cease this activity."

"Anola has a strong desire to stump in the U.S.," says Aguirre. "We have not begun its American operations by imitating its direct presence here last year "We have a strong footing in the Latin market with outreach to every possible media outlet From an obscure 3 or four sample radio stations in Wyoming or North Dakota, promotional materials are sent as well as to the major market stations." Aguirre cited a letter sent to him by a radio program director in Wyoming who said that the station capital of the world there exists a large, rural Hispanic labor force, yet no other record company has ever sent us anything." Aguirre claims that there are over 300 Spanish language radio stations within the continental U.S And he had a dot pinned map to prove his point

Last, but not least, of the record companies surveyed is a label that is celebrating its 5 year anniversary Discos Peerless Their longevity is not all that makes them unique The label's number one selling artist, Mexico's Pedro Infante, has been dead for more than 20 years Other label mainstays producers still remain legendary laoonites in the hearts of Mexicans and Latins everywhere

The company possesses one of the most important catalogs in Mexico, says Efren Besanilla, its west coast manager "Other prominent superstars, Lola Beltran and Bienvenido Grande, to mention just two, rank high among the artistic folkloric institutions of Mexico," says Besanilla. "Besides having the Pedro Infante Peerless' vast showcase of entertainers Los Babys, Los Freddy (no longer exclusive artists), and Los Solitarios are prime examples Northern Mexico groups are represented by Los Rieleros (exclusive artists) Beatnce Adriana illustrates the ranchera spectrum although she, too, is not an exclusive artist In addition, there is Chelo, Los Hermanos Huerta and Lindo Luan Balladeers like Mario Pintor, Ernesto Cortazar, and the orchestra signed artist Prisma, have been successes internationally." Prisma's, "Hoy de la mala vida," and Pintor's, "Se me cansio el cora zon," rendered them as finalists in the OTI Festival this year.

To work industriously is their goal, says Besanilla, endeavor ing to maintain the label's name high within the industry Efforts have been initiated to penetrate further into the Hispanic market here in America Peerless does not believe in limiting its market ing strategies solely to predominately Hispanic retail outlets, but to mainstream department stores and chains also. "The taste

(Continued on page VL-58)

A BILLBOARD SPOTLIGHT

Spain in Latin America

La Spanish artist as any international potential at all, then it is in Latin America that he has the best chance to realize it. By history, language and culture the territory is the natural outlet for the Spanish record industry. No one part of the world where it can count on ready acceptance.

The musical trade route between the Old World and the New is well-established It is indicative that EMI, RCA and CBS in Spain all have South American managing directors Says EMI's Luis Augado. "The companies are aware of the potential and have developed their repertoire supply to the Latin markets, which between them represent as domestic sales decline. Where Spain has under 40 million people, Latin America has 300 million, a hit here may sell 100,000 but there it will sell one million Also the Latin market is growing it's the only market that is still doing so."

"You have to think internationally," says Hispavox's Luis Calvo, "because you can't recover your costs in one country any more." Alfor policies reflect this reality acts of purely local appeal still get signed, but no company gives them top priority. Regular tours are required Hispavox acts made 42 Latin tours last year, according to Calvo. Co-ordination is achieved in a variety of ways. EMI does it through the Latin office headed up in Los Angeles by Rafael Gil; RCA has a similar regional center in New York, run by Manuel Sosa. Avila's Ramon Segura works out of Barcelona, overseeing Latin marketing. Fonogram operates a Madrid department devoted exclusively to Latin interests Domestic companies in Latin America abound everywhere. There are benefits, according to Luis Calvo. "There are always rivalries and jealousies between sister companies of a multi-national, but a licensee tends to be more local in reality, and if he does not do his job then you can change to someone else The big companies don't always have good control of the product in different markets."

Julio Iglesias must take pride of place among Spanish artists successful in Latin America, even selling well in the normally insular Brazilian market with its different language and culture. Other companies than CBS are quick to acknowledge his role in establishing Spain as a supplier of repertoire "He has broken down barriers and made things easier for all of us," says RCA chief Jorge Pinto. Rafael Augado Gil Gallardo has achieved a wide following, particularly in the important U.S market with its 25 million Hispanic population Another major name is Avila's Camilo Sesto, one of the first Spanish artists to be developed in Latin America and still one of the most successful of all, with ambitions to extend his international appeal to the point where he can challenge Julio Iglesias's supremacy.

Hispavox's Miguel Angel de la Penales has sold over one million albums in Latin markets, where stablemate Rafael is also well-established EMI has MOR group La Pequena Compania whose Mexican success has led to a second album, and solo singer Dyango, whose sales have earned him gold and platinum almost throughout Latin America. Romantic material still dominates, but some companies have detected growing receptivity to newer styles "The rock market is only just starting in Latin countries," says Fonogram boss Mariano De Zuniga. The label's Miguel Rios and techno-pop group Azul Y Negro are both now breaking through in Latin Avila EMI is working to establish its own groups Casal and Orquesta Mondragon, and Luis Aguado reports promising reaction to the release of heavy metal act EVO in Argentina, Mexico and Venezuela. The genre could be catching on he believes Zafiro's Baron Roje has made similar progress.

The balance of trade is firmly in Spain's favor. "Latin America should be a great repertoire source," opines Avila's Jose Mana Camara, "but unfortunately the flow is mostly one way, mainly for historical reasons" "There is a great deal of talent there," agrees EMI's Aguado, "but it is just that they do not have the facilities to develop it." Some companies have signed Latin acts themselves Hispavox for instance has Mexican singer Daniela Romo, whose album sales have reached 300,000 copies in her own country and widely elsewhere Chilean group Quilapayun is based in Pans and contracted to Fonomusic. Argentinian Roque Narvaja lives in Spain and records for EMI Leading Latin artists frequently move over to the record, where best bass sticks and talented writers, musicians, arrangers and producers can confer a strong international sound.

Trade with Latin America is not the enticing proposition it once was "Between 1968 and 1978 say, we always had two or three records in the Latin charts and it was a wonderful business. The profits are large and if you earned $10,000 that was what you received All that is finished now In Mexico in 1980 we sold as many records but earned only 12% of the royalties, compared with the year before, in Argentina we can get now perhaps 5% of what we did five years ago," says EMI Chairman Garcia Pelayo-os, head of the Zafiro group "There is no way round the currency problems The only solution would be for the poor countries in South America to be suddenly enriched" Thus Fonomusic head Juan Santabaya.

The multi nationals seem less affected, confident they can get the money back "Unless you get caught by a devaluation in the middle of an accounting period you should be able to protect your money," says Luis Aguado. "You pay royalties as soon as possible; you invest in local currency to a strong currency" Piracy creates further problems, but Spanish record companies take a generally positive view of the Latin market despite everything.

Salsa Losing

(Continued from page VL-48)

tegies and radio stations in Latin American countries. This is why 60% of our air time is allocated to ballads, 20% to salsa and 20% to merengues. Top selling records indicate who is popular, and most popular are Julio Iglesias, Jose Jose, Lupita D'Alessio, Camilo Sesto, El Gran Combo, Johnny Ventura, Los Nietos Del Rey and a few other ballad singers."

WKAQ's Josephina Then adds: "Basically our format is contemporary music Salsa to ballads, with an emphasis on ballads. We try to please the listeners. We ask them to call us and then re quests dictate our format. For many years New York Hispanics have been indoctrinated to listen only to salsa, dancing music, old music. We play what is contemporary in all Latin America, not only ballads, but also what is new in merengues, Salsa and rock. Ballads take up to 60% of our time. The remainder is for news and the variety of popular and folkdore rhythms. Our day is planned in three phases. 1) Super Music 6 a.m.-7 p.m., the popular music of all Latin America, mostly ballads 2) Super Fi esta 8 p.m. 1 a.m. for our young listeners, 50% ballads, the re mainder for Salsa, rock and merengues 3) Super Soft Sounds 2 a.m.-7 a.m., mood music by Latin artists. We are doing very well with this format."

Says WADO's president, Nelson LaVerne: "I refuse to discuss why I do not play salsa — years ago I was quoted out of context. Salsa is *Newyorican* music — a regional music — a noise that does not appeal *to my listening audience* whose heritage is from all Latin America. I was born in Puerto Rico, but I play the good music that New York Hispanics want to hear. Music is a second ary consideration to my programming — most of my air time is divided by talk shows, news. I must be doing something right as commercials on my station keep increasing. I have a large listen ing audience. During special programs we signed up over 150 000 new voters. Most businessmen want their commercials aired on Friday because of our popular program 'Viernes Para Recordar' (Friday, The Day To Reminisce), a nostalgia music program in which you will never hear a recording made after 1950 because nothing worth while listening to has been made after that year. Of the 8,600 radio stations in this country, we were rated 23rd highest listener audience. I do very well with my format and selection of music. I do not need Salsa."

If what the radio people say is true, then it is news to all the non Hispanic countries in the world whose favorite Latin sounds are Salsa and Latin jazz. After their 1962 trips to the Far East, Machito and Tito Puente recordings are the best sellers in Japan. In 1979 the salsa and Latin jazz of the Machito orchestra changed the lives of people in Helsinki, Finland. Tito Puente, Mongo Santamaria and Ray Barretto followed, and the Fines were left in a state of euphoria. This year there are Finnish Salsa bands that play salsa with unbelieveable quality (I have the cas settes). Finnish salsa aficionados have formed a Salsa club in which members carry a "Clave Club" membership card which has the names of popular Latin New York and Cuban musi cians. Salsa documentaries (filmed in NY and Havana) have been seen on Finnish TV. There is a monthly Salsa radio show hosted by Pete Luhtala, Finland's number one authority on Salsa and Afro Cuban music of many past and contemporary Salsa stars. During the last four years up to the time of his death on April 15th in Great Britain, Machito's music conquered Euro


Jose Luis Rodriguez


Roxis Darcal

pean country after country. The door is now opened for Salsa and Latin Jazz. Thanks to Machito and Pete Luhtala, Finland has another industry—Salsa and Latin Jazz.

It is no secret that many newly arrived Latin recording artists to the U.S. and those who gained employment in the Latin mu sic industry on the radio or on the producing, promoting and managing end, fumed in anger during the last 10 years whenev er they saw Puerto Rican Salsa stars on TV getting publicity and money for promoting products, like Tito Puente brushing his teeth with Crest or drinking Poco coffee, Lou Perez eating a Mc Donald's hamburger, Ray Barretto munching on Kentucky Fried Chicken, Eddie Palmieri savoring a cognac, Cheo Feliciano fast ing a Schaefer beer, or the Cuban Celia Cruz stating how much she enjoys flying Eastern Airlines.

Beginning in 1976 when Latin music became part of the Grammy Awards (Latin music's highest award), Salsa, ballads and every other type of Latin music was lumped together in one category. Every year since then a salsa artist has won the award and, it elicited the vociferous complaints that Salsa, ballads, mer engues, Mexican mariacheros and other folklore music are differ ent in rhythm and not all Latinos are Salsa buffs. In 1982 the Machito orchestra won the Grammy, beating out two top selling balladeers, Julio Iglesias and Jose Feliciano. "A blasphemy — a disgrace" were words uttered by employees of CBS and RCA International divisions. How could Machito win? — and before him Cal Tjader — Clare Fischer — Gropo Irakere from Cuba? Many Salseros are left wondering, "Will CBS and RCA continue to spend millions on promotions without some kind of guaran tee that their artists can top the popularity contest?" The answer has become crystal clear. It was Tito Puente who won this year's Grammy, but it is Julio Iglesias who is seen swallowing Coke Cola on TV. Latin radio in heavily populated Hispanic cities made this possible.

Ralph Mercado, manager, promoter and agent of well known salsa artists, is lost for words as to why radio stations have de creased Salsa air play. "New York is the capitol of Salsa. Be tween 1972 to 1982 I use to hold four Salsa concerts a year at Madison Square Garden, always attracting over 18,000. Now we are down to two a year, because the Latin radio stations no long er support us. The decline in Salsa's popularity began when Roger Dawson's 'Sunday Salsa' was taken off the air about two years ago. With very little salsa on the radio, young Latinos turned to disco. It will be difficult to win them back, we have no Salsa videos to compete with disco and rock. During the last year I've sold more Latin jazz music than salsa. Not only is it heard every Monday at the Village Gate when "Salsa Meets Jazz," but in many U.S. cities and all over Europe. I would like to see Salsa become bi-lingual, you know, English lyrics, newer losing its rhythm character, so it would appeal to people who do not un derstand Spanish."

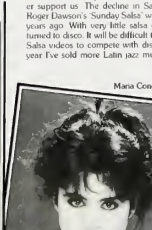
David Maldonado, club owner, manager and agent, who han dles some business affairs of Super salsa stars Willie Colon and Ruben Blades, believes Salsa must mix with other rhythms. "Salsa is an infectious music — you know it is because 25% of the dancers at the clubs are anglos. In 1977 when Willie and Ru ben sold over 600,000 units of their Fania LP 'Siembra', most of the sales were in South and Central America. They do not only record Salsa, they do ballads and the native rhythms of several South American countries with a tinge of New York salsa. This is the secret of their success and why they fill up stadiums all over Latin America. Sure the little air play they now get hurts, but they do not work often in New York."

Latin music's unsung heroes are the music arrangers, the mu sic makers whose imagination creates hits from simple melodic phrases and make vocalists, bandleaders, and record company owners very wealthy. Latin music has a number of capable ar rangers, but the superlative ones, the ones in a class by them selves, who have made salsa top-selling records are Chico O'Farrill, Israel "Cachao" Lopez, Rene Hernandez, Hector Rive ra, Marty Sheller, Louie Ramirez (four awards), Tito Puente, Ra fael Hernandez, Joe Loco, Charlie Palmieri, Bobby Valentin, Lilo Mar tinez Gaman, Luis Perico Ortiz, Alfredito Valdes, Luis Cruz Jr., Paquito Pastor, Jose Madera Jr., Sonny Bravo, Dave Valentin and Papo Lucca. Salsa's hottest attractions are: El Gran Combo, Oscar D'Leon, Celia Cruz, Tito Puente, Eddie Palmieri, La So nora Ponceña, Willie Colon, Ruben Blades, Ray Barretto, Cheo Feliciano, Mongo Santamaria, Hector LaVoe, Johnny Ventura and the Fania All Stars. The top record sellers and who pack dance halls are all of the aforementioned including Orquesta Broadway, Louie Ramirez with Ray DeLa Paz, Willie Rosario, Conjunto Classico, Luis Perico Ortiz, larry Harlow, Charanga America, Roberto Torres, Chocolate Armenteros, Manny Oquen do's Libre, and the merengue bands of Los Nietos Del Rey, Wil fredo Barga, Juasito marti, Che Abreu, Cuco Valloy y Los Virtuosos, Milly Y Los Vecinos and Conjunto Quisqueya. The Arista label recordings of "Land of the Third Eye" and "Dan sette" have made Latin jazz flutist Dave Valentine the fastest ris ing star in Latin music. Valentin's great following and dynamo power places him among the industry's top five attractions.

Whatever Salsa air play has been lost on Spanish radio is not entirely made up on the 10 non-commercial stations. One is WKCR 89.9FM, based at Columbia University, whose Latin mu sic programs "Alma Latina," hosted by Tito Phillips, Monday 10 P.M. 1 A.M., "Rincon Caliente," hosted by Nelson Falcon, Friday 10:30 P.M. 1 A.M., "The Latin Musicians Show," Saturday 2-4 P.M., have large listening audiences.

It's true, Salsa is in trouble. Jealousy, little air play are not the only reasons. Record sales began to decline in the '70s when an expensive cassette recorders made home taping off the radio a popular pastime. DJs now talk over recordings. Bootleg record ings which sold for less than the market value hurt also. Twenty years ago it was an accepted practice when independent Latin music broadcasters would only play the recordings of orchestras they managed, contracted for dances at below union scales rates, or were paid to promote. Is its absence a contributing factor?

Tito Puente, who works every day of the week, has and is still touring foreign countries with his big band and six piece ensem ble said "Sure little air play has to hurt. The Latin radio stations outside of Polito Vega never played my recordings (TP has over 120 LPs) during the last few years. Not one station has ever played my Latin jazz recordings. If it weren't for Felipe Luciano, [illegible] news, rush rush forward to weekends — when they can escape for a few hours from the everyday problems of life. They want to hear a lively music — an infectious rhythm — they want to dance. Air play or not, they'll go wherever the salsa is."


Maria Conchita


Oscar D'Leon

Los Angeles

¡VIVA LATINO!

Labels Upgrade

(Continued from page VL-56)

works in certain locales, yet not all, of course. For example, Tower, Warehouse and Licorice have proven to be viable outlets while smaller Latin chain stores have been experiencing low turnover of Latin product." Besanilla maintains that American retailers stand to gain substantially if they were to carry more Latin product in their stores. A campaign by Peerless to encourage the acceptance of its concept, particularly by major chain outfits, is underway. "In conjunction," says Besanilla, "providing good service and churning out quality records is vitally important in light of the heavy competition that exists today in the recording industry. Hard work helps too," says Besanilla with a smile.

The label has no fears about the future of the business. They are confident of their music catalog and truly believe that sales can only rise from this point onward. It predicts that videos will play an important part in increasing record and cassette sales. They may eventually take the plunge. Other labels, with isolated exceptions of a few of the majors, will more than likely hold out until absolutely convinced of video's value.

Despite progress, mixed emotions surround the Latin record industry. The economic sting of a depressed market, the chokehold on sales due to imported product and piracy, the urgency to upgrade product quality and the caliber of professionalism within its ranks, the constant threat of political and economic instability in Latin America, the growing race between Latin and American labels to capture the consumer dollar of Hispanics in the U.S., and other numerous, yet significant factors enter into the ever-folding scenario.

The long-term outcome ultimately rests upon the shoulders of each individual in the Latin record industry. It seems that they have definitely and confidently set their sights on a lion's share of the potential $90 billion U.S. Hispanic market.

As Efren Besanilla so succinctly puts it, "In a time of happiness or crisis, we listen to music to make us happy or to rejoice."

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Raphael



From left: Orestes Vilato, Dave Valentin, Cali Aleman, Ismael Miranda, Adalberto Santiago, Junno Fara and Yomo Toro on floor



KALI program director Pepe Barreto, left, welcomes Raphael for a live interview on the Spanish contemproary AM station in San Gabriel, Calif.

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Slow Decline

(Continued from page VL-26)

Youth music has found a large expectant market which is a heavy consumer. Luis Miguel, Yuri, the Chamos and Menudo are just some of the names that have made successful inroads in airplay, concerts and sales.

Another music form that seems to be on the rise is folk music, especially that coming from the Andean area. Exponents of this genre include Chuncaguas and Los Viajeros de la Musica who have traveled extensively in South America and have made in roads in Europe. Viajeros de la Musica also made a very successful short tour in the States in New York last year, including a presentation at the UN

A strong nationalistic feeling, which has grown in the country, has allowed these artists and others like Jorge Veloza to emerge from what was practically underground music for a cult following. The successful exploration of the Andean rhymes and sentiments have brought this music to the foreground, though the road to becoming a major music force is long.

Tropical dance music based on Colombian rhymes is, as always, very strong. The different orchestras and bands that play this form of music seem to be successful inspite of themselves. Being a solid selling format, it neither grows nor slides back

The interesting point is that for many years the Venezuelan orchestras and composers had an edge on the market, while now, more and more Colombian orchestras (Caribes, Nada Que Ver, Tupamaros) are not only eclipsing artists like Pastor Lopez and Billo's Caracas Boys in Colombia, but are finding markets open to them in Venezuela and Mexico, as well as the Caribbean

Export of the musical forms would seem to be epitomized by "La Colegiala," and "La Subienda," written by Senen Palacio, which internationally has sold over 700,000 copies, many of them in Europe. Humberto Moreno feels that there is a potential and "very real market open to our music."

The major problem facing the industry is still piracy, to which there seems to be no end. Campaigns and legal actions have a limited effect, as Carlos Alberto Hincapie states: "When we hold campaigns there is a notable decrease in the sale of counterfeit product, but after these efforts it seems like everything goes back to normal." The video industry in Colombia is non-existent Humberto Moreno states, "we can't produce promocdips, they are too expensive considering that we can air them maybe four times on our television, as there are not enough musical programs or a musical channel that would justify them. The production costs are just too high." Most Latin American countries are not wealthy enough to produce these promotional instruments.

Video rentals are very popular in the major cities where there are literally hundreds of rental shops. Most of these videos do not enter the country legally and are recorded from television in other countries and then rented out. Also, most of the Beta hardware is brought into the country illegally. One interesting situation which appeared in recent weeks has produced an apparently serious division among the members of ASINCOL FRICFON, the record companies association. Three of the major companies have broken the long standing policy of 12% discount on records shipped to distributors and 5% for one stops. These major companies have reduced the discount percentage to 5% for distributors as well, and are now selling more to one-stops and smaller retailers. Although there was no confirmation, a spokesman from one company states, "we will continue with our normal discount policies, regardless of what the other three majors have decided on their own."

Latin TV: Innovations For Growth

By HECTOR RESENDEZ

Since its beginning almost 22 years ago, KMEX TV has become one of the most dynamic broadcasting stones in the nation. The station currently ranks as the 11th independent in the country, with an audience larger than a host of major market affiliates

Despite the growth of the past two decades, says general manager Danny Villanueva, KMEX has continued to be acutely aware of its responsibility as a leader in the Southern California Hispanic community.

Villanueva's role as the only Olympic commissioner this past summer allowed the station the unique opportunity to present a Hispanic perspective on the Olympics, and that was broadcasted throughout the country and Latin America. KMEX will also be featuring the World Cup event in the U.S. as they have for the past three years.

"We've got the eye of the broadcasting world," says Villanueva. "That's good because it serves to recognize what we are doing and the growing importance of the Hispanic market too."

KMEX will be broadcasting in stereo shortly. "People will be able to get the Latin perspective in their own language. They will be better for it because they will see how we have improved things," says Villanueva.

"We have come a long way and it's been a very expensive step that we have taken. But it's a necessary one and part of our final phase of reinvestment," comments Villanueva

Other plans include an increase of local and original program production

KSCI Channel 18 is an independent commercial tv station broadcasting since 1977. It offers quality Spanish programs created, produced and syndicated for the rapidly growing Latin market in both the Los Angeles and San Bernandino counties

Programs of particular interest are "Mundo Music," airing Mondays at 4:30 and "En Vivo," showing Tuesdays and Fridays at the same hour. Roland Hilda is the host. Veteran producer and film personality from Mexico, Juan Lopez Moctezuma hosts two shows, "Entre Amigos," weekdays at 4:00 except Fridays, and "Desde Hollywood," airing Sundays at 5:30. KSCI is an affiliate of the NetSpan network of Spanish language stations

CBS Extravision, the broadcast teletext service of the CBS Television Network, was introduced to Southern California in July of this year

Extravision provides 100 "pages"—five of which are geared towards the Hispanic market—of electronically generated information available to viewers through the use of a decoding device and free over the air. There is only a one time investment of the device, says Diane Fogleong Bos, Spanish and finance editor.

David Foreman, of the Sounds and Visions Record Co. in Redondo Beach, has a great desire to be a part of the Latin community. That is why his company is introducing an innovative concept encoding vision into the groove of a record.

That is. Foreman's other company, Clasica Moderna, will be initiating this ambitious project. Through computer technology and an interphase box, vision images, implanted onto the groove of a record, can be carried from the stereo set right onto the tv screen. Foreman says that a few major corporations are interested

As far as either company is concerned, Foreman maintains that he is committed to the Hispanic community, to creating new job opportunities, to lending his support and assistance, and to have fun at it, too.

Sounds and Visions will be debuting their first group, Xenmar, with a chant like, party atmosphere tune called, "Ritmo Peli groso/Dangerous Rhythm." The group. Foreman says, has a Genesis type sound.

Video Latino is a manufacturer and distributor of videocassettes in Wilmington Its sister company, Metro-magnetics, manufactures blank tapes. The company's partners are Russ Green, operations and marketing, and Irving Katzes, product development They have secured the rights to distribute in the U.S., Canada, the Caribbean, Mexico, Central and South America.

Video Latino primarily deals with Mexican product in the Southwest and Spanish/Castillian in New York. "It's a viable pocket market," says Green While product like "Romancing The Stone" is more readily recognized here, foreign product like the type that Green handles definitely has its appeal and marketability



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- May 1984, **25 AÑOS DE SENTIMIENTO, CHEO FELICIANO** Centro de Bellas Artes, San Juan
- June 1984, **TITO PUENTE AND LUIS PERICO ORTIZ,** Candlelight Theater, San Juan
- Aug & Sept 1984, **RUBEN BLADES,** Centro de Bellas Artes, Coliseo Roberto Clemente, Palacio Deportes, Mayaguez, P. R
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Texas

¡VIVA LATINO!

Mom & Pops

(Continued from page VL-15)

American retail industry has developed into a homogenized, centralized institution. Hispanic consumers, as well as other Americans, delight in the convenience of one stop and discount shopping, frequenting large stores which offer a combination of personal, household, and home entertainment products. "We sell more in a grocery store than we sell in a Mom & Pop store because of the traffic," says Lozano. "The traffic that you have in a combo store is entirely different than that of any other retail store specializing in music only." Lee Martinez, the vice president of Freddie Records in Corpus Christi, agrees. "For John Q Public to get out of his house on Saturday morning to buy a record of a particular artist, well, it's very hard. He has to really want that record to get out of the house on his day off to get that record. But if he happens to be going to K-Mart, or Wal-Mart, or some other department store to buy some things for his wife, and he sees an album that he's been looking for, he's going to buy it." And when a home-grown Tejano record appears near Julio Iglesias, Michael Jackson, or Duran Duran in an institutional outlet like K-Mart, or a retail chain record store, it validates and immediately elevates the status of the Tejano record. This newly created status increases the sales potential of a record, but when found in a Mom & Pop store, it appears similar to the myriad of other average local product.

Although the trend toward shopping malls and combination stores started in the early 1970s, why didn't this retailing trend significantly affect the Hispanic home entertainment market until the 1980s? In part, the answer lies in the influence of English popular music on Texas Hispanic music, especially the English influence on Tejano youth. "It didn't happen sooner because the English influence wasn't as strong several years ago," answers Martinez. "The English influence has affected it drastically. Since the shopping mall has become the new gathering place for all youth in the 1980s, Tejano youth are now frequenting mall record shops. The young Tejano is attracted to the popular music of his Anglo and Black peers, and concentrates his buying efforts in stores offering popular English product, outwardly demonstrating his obvious inclusion into the American mainstream. A trip to the mall becomes more socially gratifying than a trip to the local Mom & Pop store.

Hispanic community leaders are encouraging their culture's emergence and assimilation into the American middle class. San Antonio's Henry Cisneros states, "I am going to draw the Hispanic community into the flow of economic opportunity." As Hispanics increase their purchasing power, they are drawn to higher quality goods, which in turn raise their expectations and quality standards. Leonard Davila, a recording artist on the Austin-based Starbelt Legend label, illustrates the point. "In the old days we would just rush into whatever recording studio we could find and crank out an album, rush back out and start playing gigs . . . it's not that simple anymore. For one thing, my audience is for the most part mainstream. All that means is that they have good sound systems now and expect quality recordings." Texas has many capable studios, though it rarely produces a recording that can match the quality of many contemporary international Latin hits. A Mom & Pop store with neither an abundance of high quality recordings, nor a good selection of popular English hits cannot satisfy the demands of the buying public it once successfully served.

Henry Maldonado, who owns Maldonado's Record Shop in Austin, is a good example of a Mom & Pop store surviving and finding its niche in the record retail business. Maldonado has put his marketing emphasis on customer service and personal relations. "We get a lot of people in here that don't know how to read in Spanish," says Maldonado. "If you go to K-Mart, or one of the other chain stores, they're not going to read the albums to you. Someone will come in here and say 'I'm looking for a certain record, and they'll hum it to you or whistle it to you, and we'll help them find it. I'm not going to lose a sale, because I know all of the music and all of the records that come in here. That's the difference, it's the personal touch. We'll read seven or eight cassettes to them in Spanish to sell one cassette. They won't do that at a K-Mart. That's how I think we fight off the big companies." Maldonado also carries items that large chain stores won't stock. "We still sell 45s. A lot of companies don't want to mess with them, but we still do because we handle a lot of jukebox operators. They'll come in and we'll play 30 or 40 records for them," he says. Because he can't buy records in large quantities, Maldonado admits to having a small profit margin. He doesn't think that selling English product would help. "I couldn't compete in the English market. They'd eat me alive." Beyond his small profits, Maldonado is motivated by psychic income as well. He's proud of his personal service and customer relations. He feels that his store's reputation of service brings customers back. "I'm just about the only one in the whole city that repairs tapes. I'll even repair old eight-tracks. We're going to keep serving our customers and continue selling Spanish music as long as there's a need for it, and there's a definite need for it, I guarantee you."

A lot can be said for convenience (in both languages), as big discount stores and malls are doing for the neighborhood record store what the supermarket did for the neighborhood vegetable carts 35 years ago. The 1980s have been labeled the "Decade of the Hispanic," and Texas, the "The Seed Bed of the Future." Perhaps this setting will provide firsthand evidence of the impact of not only the Hispanic dollar, but of the impact of a value system in which human touch is as important as the bottom line.

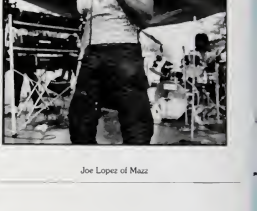
LARRY LAWRENCE & TOM WRIGHT

Cross-Cultural

(Continued from page VL-40)

innovators, the people that want to grab the brass ring, it's going to be there. It's just a matter of somebody going out after it."

Americano: anyone born north of Mexico.
Hispanic: a person of "Spanish Origin."
Chicano: an American-born person of Mexican descent—A disturbing word for some since it has suspected political ties
Tejano: a Texas Chicano
Ranchera: Mexican country & western music
Conjunto: Mexican folk music performed on bajo and accordion
Norteño: Conjunto with bass and drums
Latin music: a catch-all term for music originating from various "Spanish Origin" areas of the world including North America, Central America, South America, and Spain



Joe Lopez of Mazz

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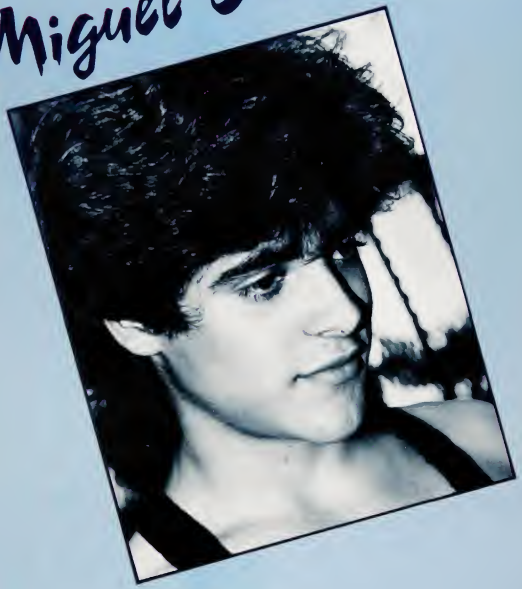
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NASHVILLE CD SALES: LABELS HOPEFUL

Configuration's Small Market Share Seen Growing

BY KIP KIRBY

NASHVILLE — Country Compact Disc sales account for a mere 3% of major labels' total CD volume. But both record companies and dealers are expressing optimism about their area's future thus far.

RCA leads the pack in country CDs, with 30 titles now available. These include six by Ronnie Milsap, five by Alabama, four each by Waylon Jennings and Dolly Parton, three apiece by Kenny Rogers and Sylvia, and one each by Charley Pride, Louise Mandrell and Juice Newton. Latest additions to RCA's Nashville CD catalog are the Judds' "Why Not Me" and Deborah Allen's "Let Me Be The First."

CBS claims five Willie Nelson CD titles, two by Merle Haggard, one by Nelson and Haggard as a duet, two by Ricky Skaggs, and one each by Roseanne Cash and George Jones.

Other labels have been slower to issue country CD packages. Warner Bros. currently offers a greatest hits CD on Hank Williams Jr., two Emmylou Harris titles and one by Eddie Rabbitt. The label's first country CD in 1985 is Emmylou Harris' concept album, "The Ballad Of Sally Rose," although senior vice president of marketing Vic Faraci estimates that there will be as many as eight more titles by year's end.

PolyGram lists two Tom Jones CDs, three by the Statler Brothers and one by Jerry Lee Lewis in its catalog. MCA has only two available CD titles at the moment in country: Lee Greenwood's "Somebody's Gonna Love You" and the Oak Ridge Boys' "Greatest Hits, Vol. II." Both were released in December. Capitol/EMI has one title: "Kenny Rogers' Greatest Hits."

Nashville-based Compleat Records, which is distributed by PolyGram, plans three separate CD titles from its British-rock anthology series to be released later this spring.

All labels surveyed say they plan to increase the list price of CD titles from Nashville in coming months. Bob Heatherly, RCA's director of special sales in New York, projects another 20 possible titles for country by next December, possibly including a country CD sampler. The label is currently working on a pop CD sampler that will contain a cut apiece by Alabama ("Fire In The Night"), the Judds ("Why Not Me") and Ronnie Milsap ("Still Losing You").

"Nineteen eighty-four was the year that we got our foot in the door with CDs," says Warner Bros.' Faraci. "It's early yet. We're still fighting to keep our regular configurations in country at retail."

Faraci says his label will consider releasing CDs that year on acts who are selling more than 150,000 units per album—or who have hot cata

(Continued on page 53)



Alabama Announces. Paul Jackson, left, executive director of NARAS in Nashville, watches as members of Alabama read the nominees for the 27th annual Grammy Awards. Present were Mark Herndon, Randy Owen and Jeff Cook. Alabama bassist Teddy Gentry was ill

NASHVILLE SCENE

by Kip Kirby

VETERAN MANAGEMENT and concert promotion firm **Feyline Presents** is journeying out of its longtime Denver headquarters to open a Nashville branch office under the direction of vice president **Chuck Morris.**

Morris already manages **the Nitty Gritty Dirt Band**; he's the one responsible for orchestrating the rejuvenation of the group's career since its members made a full-time commitment to country. Morris is an interesting addition to the local Nashville scene, with a distinctively colorful style—as anyone who's ever spent 10 minutes on the phone with him will certify. (Morris hails from, uh, Brooklyn, and he can read the entire Manhattan phone directory in half the time it takes most of us to order a Coke and a club sandwich.)

The new Feyline office is located just off Music Row at 6 Music Circle North (phone number: 255-1623). Morris has brought in **Gene Hughes** as management consultant for Feyline projects. Until recently, Hughes served as MCA Records' Nashville vice president of promotion. He will continue to run Gene Hughes Promotions on an independent basis from the Feyline Building.

The first project for Feyline Nashville will be the completion of the Nitty Gritty Dirt Band's 18th album, scheduled for late spring on Warner Bros. and tentatively titled **"Brothers, Partners And Friends."**

Stone says that Morris' success in the past year has enabled him to make the move instead of commuting back and forth from Denver to L.A., and to consider diversifying as well through the new partnership.

WHEN AND IF HOLLYWOOD ever remakes "Mr. Smith Goes To Washington," **Lee Greenwood** might consider the title role. Greenwood has apparently become a Presidential favorite since **"God Bless The U.S.A."** He's performed the song on more than one occasion for Republican rallies, and will duplicate his partisan support Feb. 24 when he performs at the Reagans' black-tie banquet in the White House honoring the 50 U.S. governors.

Reagan had asked Greenwood to perform at his reinauguration ceremonies this month, but the singer was already booked. At the Governors' banquet, Greenwood and wife Melanie will dine with the Reagans at their table before the CMA male vocalist delivers his half-hour closing show.

NO ONE COULD accuse the **American Music Awards** of not giving country performers equal exposure as presenters during the Jan. 28 prime-time telecast on ABC. Among those inked to appear on the Dick Clark special are **Deborah Allen, Janie Fricke, Gus Hardin, Exile, Ed Bruce, the Judds** and **Charly McClain.**

Deborah Allen, by the way, gets a full-page spread in the January issue of Andy Warhol's Interview magazine. If you don't think it looks like she's got the RCA singer to tell you all the details of how, when and where that particular shot was taken—and what the temperature was when she did the layout!

It's official: **Earl Thomas Conley** and manager **Georgeann Galante** have gone their separate ways. The grapevine has Galante now managing the Bellamy Brothers, although there's been no confirmation yet.

WELK MUSIC GROUP is patting itself on the back after scoring seven songs in this week's country top 20. Among Welk's hottest are **Ricky Scaggs'** "Something In My Heart," "You Turn Me On (Like A Radio)" by **Ed Bruce, Conway Twitty's** "Ain't She Something Else" and **Gus Hardin's** "All Tangled Up In Love." **Gene Watson** recently slid into the top eight with "Got No Reason Now For Goin' Home," yet another Welk-penned original.

Kathy Mattea's upcoming album will be the work of producer **Allen Reynolds.** Reynolds, who's been conspicuously absent from the Nashville studio scene for too long, is one of this town's finest producers: His early hits with **Crystal Gayle** include "Don't It Make My Brown Eyes Blue" and "Talking In Your Sleep." He also produced several of **Don Williams'** early albums, which spawned a string of classics—such as "Amanda"—on the JMI and Dot labels.

SIGNINGS: **Palomino,** a Nashville-based group, to New Frontier Records, and to Joe Taylor Agency for booking . . . **The Calvary Music Group** to The Hyland Co. in Nashville for public relations.

New Feyline branch gets down to the Nitty Gritty

SOME CONFUSION exists in the wording of NARAS' Grammy nominations press release from Nashville. The release claimed that the **Judds** were the first country act since **Jeannie C. Riley** in 1968 to be nominated in the category of best new artist.

This isn't quite accurate. In 1970, **Anne Murray** was a finalist in this category, based on the strength of "Snowbird," which was a top 10 country hit. In 1975, the **Amazing Rhythm Aces** were Grammy nominees for best new artist after "Third Rate Romance" won the Memphis act widespread notice. "Third Rate Romance" did better on the country charts than on pop, falling just shy of the top 10 at number 11.

So technically, the Judds become the first *Nashville*-based act since Jeannie C. Riley to be nominated in the overall best new artist category—not the first country act.

SPEAKING OF NEW VENTURES: from Colorado, as we were just an item ago, **Gary Morris'** manager **Art Stone** is moving his Charon Enterprises from Denver to Los Angeles, where he'll form a new venture with partners **Terry Bassett** and **Bob Gaddes.** Bassett is the former head of Concerts West and Management III; Geddes used to be a vice president of Feyline and now is president of both Facilities Management Inc. (FMI) and Irvine Meadows Amphitheatre in California.

New Voting Rules

Changes in CMA Awards

NASHVILLE Next year's Country Music Assn. Awards voting will look slightly different, as a result of changes initiated at the Jan. 8-10 CMA board meeting, held in Palm Springs, Calif.

It will now require 10 first-ballot nominations for eligibility rather than five on the second round of balloting.

Only members of the artist/musician category will now be allowed to nominate and vote for finalists in the instrumentalist of the year category. This action is intended to allow musicians to be honored by those with whom they work and who can most accurately evaluate their contributions.

And for the first time, there is a set eligibility period for the category of duo of the year. The CMA will continue to define duo as an act composed of two people who perform together, either or both of whom are known primarily as individual artists. However, now the duo must either have had a record released during the eligibility period of July 1-June 30, or have performed together publicly as a duo three or more times during the same time period.

All of these changes were proposed by the awards criteria committee under the chairmanship of Bill Denny and approved by the board. The board also approved recommendations by Ray Kennedy, chairman of the record retailers/merchandisers committee, to continue with the "Country's Brightest Stars" campaign. Plans are being made to increase its visibility through kickoffs in Chicago, Dallas, Los Angeles and Atlanta. CMA, major record companies, national merchandisers and the National Assn. of Recording Merchandisers (NARM) accomplished the first September/October effort in 1983.

continued on page 52



Regaling Reba. Following a performance in Paducah, Ky., MCA artist Reba McEntire received several Nashville visitors backstage. Pictured from left are Harlan Howard, co-writer of McEntire's single "Somebody Should Leave"; Bob Doyle of ASCAP; McEntire, Merlin Littlefield of ASCAP, and Tony Brown, MCA's vice president of a&r

Billboard HOT COUNTRY SINGLES

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Compiled from national retail store and one-stop sales reports, and radio airplay reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER, LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
1	3	6	12	(THERE'S A) FIRE IN THE NIGHT BANDO, ALABAMA RCA 13926	Weeks at No. One: 1 ◆ ALABAMA
2	2	3	15	YEARS AFTER YOU T. COLLINS MCA 52470	JOHN CONLEE
3	5	5	14	A PLACE TO FALL APART H. DEAN, C. DEAN EPIC 34-04363	MERLE HAGGARD
4	4	4	14	ME AGAINST THE NIGHT B. GAITHER WARNER BROS. 7-29174	CRYSTAL GAYLE
5	8	9	13	SOMETHING IN MY HEART M. MALOY EPIC 34-04359	RICKY SKAGGS
6	9	10	12	AIN'T SHE SOMETHING ELSE J. GRIFFIN, D. HENRY WARNER BROS. 7-29137	CONWAY TWITTY
7	10	11	12	MAKE MY LIFE WITH YOU D. SANDERS MCA 52468	OAK RIDGE BOYS
8	11	13	12	ONE OWNER HEART J.E. NORMAN, M. MAINER WARNER BROS. 7-29167	T.G. SHEPPARD
9	1	2	16	HOW BLUE R. CROSS RCA 13864	REBA MCENTIRE
10	14	18	12	BABY'S GOT HER BLUE JEANS ON J. REYNOLDS MCA 52481	MEL MCDANIEL
11	12	14	13	YOU TURN ME ON (LIKE A RADIO) B. MILLER, M.A. 7-52	ED BRUCE
12	13	15	12	SHE'S GONNA WIN YOUR HEART J. WILLS, R. FLORES MCA 52429	◆ EDDY RAVEN
13	16	21	10	BABY BYE BYE J.E. NORMAN, S. MORRIS WARNER BROS. 7-29133	GARY MORRIS
14	17	22	10	MY BABY'S GOT GOOD TIMING R. CROWELL EMI AMERICA 4725	DAN SEALS
15	18	23	12	ALL TANGLED UP IN LOVE R. MONTGOMERY RCA 13918	GUS HARDIN
16	7	8	16	GOT NO REASON NOW FOR GOIN' HOME T. MCCLARY, D. MARTIN MCA 52455	GENE WATSON
17	22	26	9	A LADY LIKE YOU M. CHAPIN, B. MONTANA ATLANTIC 89693 / ATLANTIC AMERICA	GLEN CAMPBELL
18	24	29	8	MY ONLY LOVE T. MCCLARY, BELL-TRI 8800-A-17	THE STATLER BROTHERS
19	20	24	11	LET ME DOWN EASY J. STROUD EPIC 34-04361	JIM GLASER
20	25	31	8	CRAZY FOR YOUR LOVE B. ALLEN EPIC 34-04381	EXILE
21	26	28	9	SLOW BURNING MEMORY R. CROWELL EMI AMERICA 4731	VERN GOSDIN
22	6	1	17	THE BEST YEAR OF MY LIFE J.E. NORMAN, S. MORRIS WARNER BROS. 7-29186	EDDIE RABBITT
23	30	33	9	WHAT SHE WANTS J. NORMAN, T. MCCLARY MCA 52453	MICHAEL MARTIN MURPHEY
24	31	36	8	THE MISSISSIPPI SQUIRREL REVIVAL T. HOUSE MCA 52483	RAY STEVENS
25	29	32	12	RUNNING DOWN MEMORY LANE A.J. MASTERS, BRIAN CHASE 3124	REX ALLEN JR
26	28	30	10	SOMEONE LIKE YOU BARNEY WARREN 8800	EMMYLOU HARRIS
27	32	35	10	IF THAT AIN'T LOVE B. MONTGOMERY, T. MCCLARY COLUMBIA 38-04696	LACY J. DALTON
28	35	39	7	WHAT I DIDN'T DO T. HOUSE, JOE STAMPLEY MCA 52506	STEVE WARNER
29	34	41	6	YOU'VE GOT A GOOD LOVE COMIN' J. CRUTCHFIELD MCA 52491	LEE GREENWOOD
30	35	38	8	EYE OF A NORTHERNAIRE J.E. NORMAN, S. DAVIS WARNER BROS. 7-29127	JOHN ANDERSON
31	21	16	17	LEONA R. MCQUEEN CAPITOL T-5115 5403	SAWYER BROWN
32	40	43	8	SHE USED TO LOVE ME A LOT B. MONTANA, D. CANNON 38-04243	DAVID ALLAN COE
33	41	46	7	SEVEN SPANISH ANGELS J. STROUD, B. MONTANA COLUMBIA 38-04697	RAY CHARLES (WITH WILLIE NELSON)
34	39	40	9	I NEVER GOT OVER YOU T. HOUSE, J. STAMPLEY MCA 52472	JOHNNY PAYCHECK
35	45	49	6	CRAZY PRODUCER NOT AVAILABLE	KENNY ROGERS
36	15	17	17	WHY NOT ME J. STROUD EPIC 34-04363	THE JUDDS
37	23	17	15	THE GIRL MOST LIKELY TO BARNETT, BRADLEY, STEVENS, MONTANA COLUMBIA	B.J. THOMAS
38	47	66	4	HALLELUJAH, I LOVE YOU SO T. HOUSE, J. STAMPLEY MCA 52506	GEORGE JONE'S WITH BRENDA LEE
39	39	7	18	DOES FORT WORTH EVER CROSS YOUR MIND CHARLIE MCCOY EPIC 34-04362	GEORGE STRAIT
40	57	57	4	COUNTRY GIRLS J. CRUTCHFIELD MCA 52505	JOHN SCHNEIDER
41	53	62	4	WALKING A BROKEN HEART R. ALLEN, J. STROUD EPIC 34-04374	DON WILLIAMS
42	27	20	15	I'D DANCE EVERY DANCE WITH YOU J.E. NORMAN, S. DAVIS WARNER BROS. 7-29152	THE KENDALLS
43	55	57	4	THE FIRST WORD IN ME MORY IS ME SHAKEY GRAVES, CHUCK GRIFFITH	JANIE FRICKE
44	66	66	4	HONOR BOUND T. MCCLARY, J. CRUTCHFIELD 8-87 A-17960	EARL THOMAS CONLEY
45	57	63	4	ROLLIN' LOVELY PRODUCER NOT AVAILABLE	JOHNNY LEE
46	62	78	3	HIGH HORSE M. MAINER, J. MARTIN WARNER BROS. 7-29093	NITTY GRITTY DIRT BAND
47	63	—	2	I NEED MORE OF YOU MAINE, MCCLARY EMI AMERICA	THE BELLAMY BROTHERS
48	43	44	8	TOUCHY SITUATION T. HOUSE, J. STAMPLEY MCA 52490	RAZZY BAILEY
49	44	45	10	I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES BARNETT, DOBBINS, STEVENS COLUMBIA	LLOYD DAVID FOSTER
50	64	—	2	TIME DON'T RUN OUT ON ME J.E. NORMAN, S. DAVIS 7-29126	ANNE MURRAY

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER, LABEL & NUMBER (DISTRIBUTING LABEL)	ARTIST
51	37	25	18	AMERICA J. STROUD, S. DUDUGUS RCA 13908	◆ WAYLON JENNINGS
52	49	50	9	NO WAY JOSE COUNTRY LUNA 12-1-785	DAVID FRIZZELL
53	52	54	8	THIS BED'S NOT BIG ENOUGH T. MCCLARY MCA 52484	LOUISE MANDRELL
54	65	—	2	WALTZ ME TO HEAVEN J. SHELTON, B. MCDONALD RCA 13864	WAYLON JENNINGS
55	69	—	2	MAJOR MOVES J. MAINER, J. MARTIN JR. WARNER CLIMB / 29095 WARNER BROS.	HANK WILLIAMS, JR
56	54	55	9	HEY J. STROUD RCA 13935	HILLARY KANTER
57	59	60	7	ALL AMERICAN COUNTRY BOY R. MCCLANAHAN, T. HOUSE MCA 52423	CON HUNLEY
58	67	71	4	THE FIRST IN LINE D. FARLEY, MIKE CURTIS MCA 423 7	THE EVERLY BROTHERS
59	33	18	19	SHE'S MY ROCK R. MONTGOMERY EPIC 34-04505	GEORGE JONES
60	38	27	19	I LOVE ONLY YOU B. MONTANA, T. MCCLARY WARNER BROS. 7-29203	NITTY GRITTY DIRT BAND
61	70	—	2	NOW THERE'S YOU T. MCCLARY, D. THOMPSON MCA 7-29106	SHELLY WEST
62	58	58	8	BIGGER THAN BOTH OF US R. MILLER, M. CHAPIN ATLANTIC AMERICA 89499	JIMMY BUFFETT
63	66	70	4	A SIMPLE I LOVE YOU B. MONTGOMERY, T. MCCLARY EPIC 34-04610	KAREN BROOKS
64	42	34	18	DIAMOND IN THE DUST B. MONTGOMERY, T. MCCLARY, W. LOLLAR & J.B. DAVIS EPIC 34-04610	MARK GRAY
65	50	47	17	JAGGED EDGE OF A BROKEN HEART J. CRUTCHFIELD, J. DRAPER MCA 52475	GAIL DAVIES
66	71	75	4	HEY LADY T. HOUSE, J. STAMPLEY MCA 52506	NARVEL FELTS
67	NEW ▶		1	DON'T CALL IT LOVE T. MCCLARY, D. BELL EMI	DOLLY PARTON
68	48	42	19	WORLD'S GREATEST LOVER T. MCCLARY, J. CRUTCHFIELD, J. DRAPER MCA / CURB 52446	THE BELLAMY BROTHERS
69	NEW ▶		1	LET THE HEARTACHE RIDE T. COLLINS, J. STAMPLEY MCA 7-29201	RESTLESS HEART
70	60	52	21	NOBODY LOVES ME LIKE YOU DO J. CRUTCHFIELD MCA 52403	A.MURRAY & D.LOGGINS
71	79	—	2	I FORGOT I DON'T LIVE HERE ANYMORE T. MCCLARY, BARBARA MANDRELL	DARELL CLANTON
72	46	37	17	CROSSWORD PUZZLE T. MCCLARY, D. THOMPSON MCA 52464	BARBARA MANDRELL
73	61	48	17	ALL MY ROWDY FRIENDS ARE COMING OVER TONIGHT T. MCCLARY, J. WILLIAMS JR. CURB / CBS 52444	◆ HANK WILLIAMS, JR
74	68	51	15	HEARTACHE AND A HALF T. MCCLARY MCA 52477	DEBORAH ALLEN
75	NEW ▶		1	DADDY'S HONKY TONK EMI AMERICA 4804	MOE BANDY & JOE STAMPLEY
76	NEW ▶		1	(THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE T. MCCLARY, T. GRANDE WARNER BROS. 7-29134	THE FORESTER SISTERS
77	80	83	3	UNTIL THE MUSIC IS GONE BRUCE BURCH, WILLIE REDBIRD MCA 52492	BECKY CHASE
78	72	59	13	MISSIN' MISSISSIPPI T. HOUSE MCA 52481	CHARLEY PRIDE
79	74	64	21	CHANCE OF LOVIN' YOU T. HOUSE, J. STAMPLEY MCA 52467	EARL THOMAS CONLEY
80	77	69	7	SWEET LOVE, DON'T CRY T. MCCLARY, D. THOMPSON, J. DRAPER, A. KING MCA 52483	CHARLESTON EXPRESS (WITH JESSE WALES)
81	NEW ▶		1	WHY I WOULD WANT TO FORGET KRUGER, MM 7-707 MCA	JOE SUN
82	82	82	3	GREEN EYES EDDIE DEVORE, PERMIAN 8008 MCA	KATHY TWITTY
83	81	81	3	HURRY ON HOME T. MCCLARY, D. SCHOBERT 8-15	BROOKS BROTHERS BAND
84	76	68	8	I'M AN OLD ROCK N ROLLER T. MCCLARY, J. CRUTCHFIELD MCA 52482	TOM JONES
85	84	67	22	YOUR HEART'S NOT IN IT T. MCCLARY, D. CANNON MCA 52478	JANE FRICKE
86	75	65	19	WHATEVER TURNS YOU ON R. CROWELL EMI AMERICA 4730	KEITH STEGALL
87	85	73	27	I'VE BEEN AROUND ENOUGH TO KNOW T. MCCLARY MCA 52457	JOHN SCHNEIDER
88	73	53	7	THE GREATEST GIFT OF ALL T. MCCLARY, D. THOMPSON MCA 52485	KENNY ROGERS & DOLLY PARTON
89	86	77	20	IT'S A BE TOGETHER NIGHT T. MCCLARY MCA 52457	D.FRIZZELL & S.WEST
90	89	74	22	TOO GOOD TO STOP NOW T. BROWN, MM 7-705 MCA	MICKEY GILLEY
91	87	76	13	SHE'S GONE GONE GONE T. MCCLARY, D. THOMPSON MCA 52483	CARL JACKSON
92	91	—	2	THE WAY SHE MAKES LOVE MEEKS MCA 52501	BILLY CHINNOCK
93	92	89	25	GIVE ME ONE MORE CHANCE B.A.T. CURB / CBS 52446	◆ EXILE
94	94	93	24	CITY OF NEW ORLEANS T. MCCLARY MCA 52457	WILLIE NELSON
95	95	87	24	FOOL'S GOLD T. MCCLARY, D. MCCLARY MCA 52457	LEE GREENWOOD
96	83	79	20	GOD WON'T GET YOU T. MCCLARY, D. THOMPSON MCA 52457	DOLLY PARTON
97	78	72	23	YOU COULD'VE HEARD A HEART BREAK T. MCCLARY, D. CANNON MCA 52457	JOHNNY LEE
98	97	—	2	YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND) JERRY CRUTCHFIELD MCA 52501	AUDIE HENRY
99	99	99	23	P.S. I LOVE YOU T. MCCLARY, D. MCCLARY MCA 52457	TOM T. HALL
100	96	96	24	SHE SURE GOT AWAY WITH MY HEART T. MCCLARY, D. THOMPSON MCA 52457	JOHN ANDERSON

◯ Products with the greatest airplay and sales gains this week. ● Video clip availability. ◆ Recording Industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Country Singles SALES & AIRPLAY

A ranking of the top 30 country singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Country Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	2	YEARS AFTER YOU	JOHN CONLEE	2
2	3	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	1
3	4	A PLACE TO FALL APART	MERLE HAGGARD	3
4	7	ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
5	7	SOMETHING IN MY HEART	RICKY SKAGGS	5
6	9	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	6
7	10	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	7
8	8	ONE OWNER HEART	T G SHEPPARD	8
9	1	HOW BLUE	REBA MCENTIRE	9
10	11	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	10
11	13	YOU TURN ME ON (LIKE A RADIO)	EO BRUCE	11
12	15	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	12
13	18	BABY BYE BYE	GARY MORRIS	13
14	12	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	16
15	21	ALL TANGLED UP IN LOVE	GUS HARDIN	15
16	22	MY BABY'S GOT GOOD TIMING	DAN SEALS	14
17	17	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	24
18	23	CRAZY FOR YOUR LOVE	EXILE	20
19	20	LET ME DOWN EASY	JIM GLASER	19
20	5	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	22
21	-	MY ONLY LOVE	THE STATLER BROTHERS	18
22	24	RUNNING DOWN MEMORY LANE	REX ALLEN JR	25
23	-	A LADY LIKE YOU	GLEN CAMPBELL	17
24	29	SLOW BURNING MEMORY	VERN GOSDIN	21
25	-	SHE USED TO LOVE ME ALOT	DAVID ALLAN COE	32
26	16	LEONA	SAWYER BROWN	31
27	19	WHY NOT ME	THE JUDDS	36
28	-	IF THAT AIN'T LOVE	LACY J DALTON	27
29	-	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	23
30	-	I NEVER GOT OVER YOU	JOHNNY PAYCHECK	34

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT COUNTRY SINGLES POSITION
1	5	(THERE'S A) FIRE IN THE NIGHT	ALABAMA	1
2	4	YEARS AFTER YOU	JOHN CONLEE	2
3	2	ME AGAINST THE NIGHT	CRYSTAL GAYLE	4
4	3	A PLACE TO FALL APART	MERLE HAGGARD	3
5	8	MAKE MY LIFE WITH YOU	OAK RIDGE BOYS	7
6	7	AIN'T SHE SOMETHING ELSE	CONWAY TWITTY	6
7	9	SOMETHING IN MY HEART	RICKY SKAGGS	5
8	11	ONE OWNER HEART	T G SHEPPARD	8
9	12	YOU TURN ME ON (LIKE A RADIO)	EO BRUCE	11
10	14	BABY'S GOT HER BLUE JEANS ON	MEL MCDANIEL	10
11	13	SHE'S GONNA WIN YOUR HEART	EDDY RAVEN	12
12	15	BABY BYE BYE	GARY MORRIS	13
13	1	HOW BLUE	REBA MCENTIRE	9
14	16	MY BABY'S GOT GOOD TIMING	DAN SEALS	14
15	19	A LADY LIKE YOU	GLEN CAMPBELL	17
16	18	ALL TANGLED UP IN LOVE	GUS HARDIN	15
17	21	MY ONLY LOVE	THE STATLER BROTHERS	18
18	24	SLOW BURNING MEMORY	VERN GOSDIN	21
19	6	GOT NO REASON NOW FOR GOIN' HOME	GENE WATSON	16
20	26	CRAZY FOR YOUR LOVE	EXILE	20
21	23	LET ME DOWN EASY	JIM GLASER	19
22	27	WHAT SHE WANTS	MICHAEL MARTIN MURPHEY	23
23	25	SOMEONE LIKE YOU	EMMYLOU HARRIS	26
24	-	IF THAT AINT LOVE	LACY J DALTON	27
25	-	WHAT I DIDN'T DO	STEVE WARINER	28
26	30	RUNNING DOWN MEMORY LANE	REX ALLEN JR	25
27	-	YOU'VE GOT A GOOD LOVE COMIN'	LEE GREENWOOD	29
28	-	EYE OF A HURRICANE	JOHN ANDERSON	38
29	-	THE MISSISSIPPI SQUIRREL REVIVAL	RAY STEVENS	24
30	10	THE BEST YEAR OF MY LIFE	EDDIE RABBITT	22

COUNTRY SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Country Singles chart.

LABEL	NO. OF TITLES ON CHART
RCA	18
MCA	15
WARNER BROS	13
COLUMBIA	10
EPIC	8
MERCURY	5
CAPITOL	4
VIVA	3
WARNE./CURB	3
AMI	2
EMI-AMERICA	2
MCA/CURB	2
ATLANTIC AMERICA	1
BUCKBOARD	1
CANNON CREEK	1
CAPITOL/CURB	1
CLEVELAND INT'L	1
COMPLEAT	1
EVERGREEN	1
FULL MOON	1
MOON SHINE	1
NOBLE VISION	1
PARADISE	1
PERMIAN	1
RCA/CURB	1
SOUNDWAVES	1
SPIRIT HORSE	1

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COUNTRY SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

WHITE — Written(s)
/Publisher — Licensing Org.)
Sheet Music, BMI

9 AIN'T SHE SOMETHING ELSE — J.Foster B.Rice /Acu & ASCAP

57 ALL AMERICAN COUNTRY BOY — R.Stegall C.Craig /Blackwood Music, BMI/Screen Gems-EMI, BMI

73 ALL MY BUDDY FRIENDS ARE COMING OVER TONIGHT — M.Williams, Jr. /Hoosphoot Music, BMI/ CPP

95 ALL TANGLED UP IN LOVE — B.McDill / Weatherly /Hall-Clement, BMI/Bright Sky, ASCAP/Charlie Monk, ASCAP

53 AMERICA — S.Johns /Lowery, BMI/Leghorn, BMI/Captain Crystal, BMI/ CPP

13 BABY BYE BYE — G.Morris / Brumley /VIP, ASCAP/Gary Morris, ASCAP/

13 BABY'S GOT HER BLUE JEANS ON — Bob McDill /Hall-Clement, BMI

— THE BEST YEAR OF MY LIFE — E.Rabbitt, E.Stevens /Ode Cross, BMI/Briarpatch, BMI/ CPP

22 BIGGER THAN BOTH OF US — K.Coulter /Coral Reefer, BMI/Myrtle, BMI/

79 CHANGE OR LOVIN' YOU — E.T.Conley R.Scruggs /Blue Moon, ASCAP/Agent, ASCAP/Labor of Love, BMI/Shadeland Music, BMI/

94 CITY OF NEW ORLEANS — S.Goodman /Fiddleback, ASCAP/Turnpike Tunn, ASCAP/ CPP

— COUNTRY GIRLS — T.Seals, E.Setser /Warner Tamerlane, ASCAP/WB Music, ASCAP/Two Sons, ASCAP /

35 CRAZY — R.Rogers /Lawrence, ASCAP/Security Hogg, ASCAP/

— CRAZY FOR THIS LOVE — J.P.Pennington S.Lehners /Pachyderm Music, BMI/Tree, BMI/

72 CROSSWORD PUZZLE — T.Shaw / Myers /Tom Collins, BMI/Collins Court, ASCAP/

— DADDY'S HONKY TONK — O.Bad B.Moore /Pennybrown, BMI/First Lady, BMI/

64 DANCING IN THE DUST — W.King S.LeBlanc /Warner Tamerlane, BMI/Delicate, BMI/ WBM

— DOES IT MATTER EVER CROSS YOUR MIND — S.D.Shafer D.Shafer /Scott-Rose, BMI/

67 DON'T CALL IT LOVE — R.Pitchford T.Jones /Pen-Elmar, BMI/

— EYE OF A HURRICANE — J.Fuller /VIP, BMI/Wrigley, BMI/

— THE FIRST TIME — P.Kennedy /Irving, BMI/

43 THE FIRST WORD IN MEMORY IS ME — P.Benn M.A.Kennedy /Irving, BMI/Love Whoal, BMI/

95 FOOL'S GOLD — T.Tidpon O.Roth /Gershtown, ASCAP/Nuccapocalypse, BMI/

37 THE GIRL WHO USED TO BE — Wayne W.Hewston /Warner Tamerlane, BMI/Wemco Music, BMI/ WBM

— GIVE ME ONE MORE CHANCE — J.P.Pennington S.LeMaire /Pachyderm, BMI/Tree, BMI/ HL/CPP

— GOD WON'T GET YOU — D.Parton /United Artist, BMI/ CPP

98 GOT NO REASON NOW FOR GOIN' HOME — J.Russell /Vogue, BMI/Sunflower County, BMI/

— THE GREATEST GIFT OF ALL — J.Jarvis /Tree, BMI/

82 GREEN EYES — R.Morrison M.Fodor /Tapadero, BMI/Chrisgrand, BMI/

— HALLELUJAH, I LOVE YOU SO — R.Charles /Sightsong, BMI/

— HEARTACHE AIN'T A NAIL — D.Allen K. Van Hoy E.Stevens /Tree, ASCAP/Van Hoy, ASCAP/Shirlaynell, BMI/Shrunck Music, ASCAP/Jonapsy, ASCAP/ Cmh/Inc

96 HEY — Lightnin C.Bethany M.Babbitz R.Arvizu /Agad, ASCAP/

— HIT LADY — T.Sharp C.Barton J.Sharp /Tapadero, BMI/Lynn Sharon, BMI/

66 HIGH HORSE — J.Silverman /Idaho, ASCAP/

— HONOR BOUND — C.Black T.Rocco A.Roberts /Chappell, ASCAP/Black, ASCAP/ MCA, ASCAP/Chrismark, ASCAP/Hoop Sound, ASCAP/

3 HOW BLUE — J.Bruhn, R.Cregan /Spannada, BMI/Regional, BMI/

83 HURRY OR WAIT — C.Waters K.Stegall /Blackwood, BMI/

71 I FORGOT / DON'T LIVE HERE ANYMORE — C.Waters M.Garner T.Seguin /Tree, BMI/Cyclic, BMI/

— I LOVE ONLY YOU — B.Loggins D.Seitzer /MCA, ASCAP/Loggins, ASCAP/Lawdi, ASCAP/Patchwork, ASCAP/

47 I NEED WORK OF YOU — D.Bellamy /Belcamp Brothers, ASCAP/Famous, ASCAP/

36 I NEVER GOT OVER YOU — T.Jennings /Tamerlane, BMI/

42 I'D DANCE EVERY DANCE WITH YOU — M.Fekaris M.Welch /Tree, BMI/Cross Keys, ASCAP/

87 IF THAT AIN'T LOVE — J.Harrington J.Pennig /Flowering Stone, ASCAP/

— I'M AN OLD COWHAND — J.Mercer /Harms, ASCAP/

— I'M GONNA LOVE YOU RIGHT OUT OF THE BLUES — W.Aldridge T.Brasfield /Pub Pub, BMI/

85 IT'S A BIG TOGETHER NIGHT — T.Rocco J.Schowers C.Black /Rilla, ASCAP/Jack & Bill, ASCAP/John Schowers, ASCAP/Chappell, ASCAP/ HL/CPP

— I'VE BEEN AROUND ENOUGH TO KNOW — D.Lee /Hall-Clement, BMI/ HL

86 JAGGED EDGE OF A BROKEN HEART — W.Ighehart M.Jagos /Black Rain, ASCAP/Greiner, BMI/

— A LADY LIKE YOU — J.Weatherly R.Stegall /Bright Sky, ASCAP/Charlie Monk, ASCAP/Stegall, BMI/Blackwood Music, BMI/

31 LEONA — B.Shore D.Wills /Royal Haven, BMI/Gal, ASCAP/ CPP

10 LET ME DOWN EASY — J.Michael L.Rafferty /Tennyson, BMI/Jobeth, BMI/

69 LET THE HEARTACHES RIDE — T.Dubois D.Robbins V.Stephenson /WB ASCAP/Sub Montgomery, ASCAP/Warner-Tamerlane, BMI/Waters House, BMI/

56 MAJOR MOVES — K.Williams, Jr. /Bendeen, BMI/

7 MAKE MY LIFE WITH YOU — C.Bunn /Garvey, ASCAP/Bunn, ASCAP/ CPP

2 ME AGAINST THE NIGHT — P.Bono W.Kennedy P.Bunch /Irving, BMI/Love Bono, BMI/

78 MISSION MISSISSIPPI — G.Gallimore D.Wrenn D.Shore /Royaltowne, BMI/Gal, ASCAP/Dreamcia, ASCAP/

24 THE MISSISSIPPI SQUIRREL REVIVAL — C.W.Kolb, Jr. C.Kolb /Say Stevens, BMI/

— MY BABY'S GOOD TIMING — D.Seals B.McDill /Pink Pig, BMI/Hall-Clement, BMI/BobMcDill, BMI/

11 MY ONLY LOVE — C.Rose /Statler Brothers, BMI/

52 MY WAY JESUS — R.Cunningham S.Shaw /Wethock, ASCAP/Lockhill-Selmo, ASCAP/

39 NOBODY LOVES ME LIKE YOU DO — J.Dorsey P.Phillips /Ensign, BMI/ CPP

— ONCE THERE'S TOO — L.Chacon D.Peoples B.Morrison /Southern Nights, ASCAP/Music City, ASCAP/

8 ONE OWNER HEART — M.Aldridge T.Brasfield M.McDonald /B Mad, ASCAP/Almost, ASCAP/Tom Brasfield, ASCAP/

— A PLACE TO FALL APART — M.Haggard M.Nelson P.Powers /Mount Shasta, BMI/

99 P.S. I LOVE YOU — G.Jenkins J.Mercer /MCA, ASCAP/WB ASCAP/ WBM

65 ROLLIN' LONELY — D.Martin G.Harmon /M.C./Bob Lerner/BMI/

25 RUNNING DOWN MEMORY LANE — E.Raven /Evenings, ASCAP/Rex Allen/Al Gallico, ASCAP/

33 SEVEN SPANISH ANGELS — T.Seals E.Setser /Warner-Tamerlane, BMI/WB, ASCAP/Two Sons, ASCAP/

100 SHE SURE GOT AWAY WITH MY HEART — W.Aldridge T.Brasfield /Rock Hall, ASCAP/

27 SHE USED TO LOVE ME ALOT — R.Fleming O.Morgan C.Quillen /Hall-Clement, BMI/Jack B Bill, ASCAP/

91 SHE'S GONE GONE GONE — H.Howard /Tree, BMI/Harlan Howard, BMI/

12 SHE'S GONNA WIN YOUR HEART — M.Williams B.Burnette /Welback, ASCAP/Dorsey, ASCAP/Cavetson, ASCAP/

50 SHE'S MY ROCK — S.K.Dobbins /Famous, ASCAP/Chappell ASCAP/ HL/CPP/

63 A SIMPLE I LOVE YOU — D.Story B.Davis /Warner Tamerlane, BMI/Rumble Seat, BMI/Bibbling Brooks, BMI/

21 SLOW BURNING MEMORY — V.Gosdin M.D.Barnes /Rodell, BMI/Blue Lake, BMI/

26 SOMEONE LIKE YOU — B.McDill D.Lee /Jack BMI/

5 SOMETHING IN MY HEART — W.Parton /Jack B Bill ASCAP/Acuff-Rose, ASCAP/

88 SWEET LOVE, DON'T CRY — J.Allen /Press, SESAC/

75 (THAT'S WHAT YOU DO) WHEN YOU'RE IN LOVE — T.Skinner B.Dell J.L.Walker /Hall-Clement, BMI/

1 (THERE'S A) FIRE IN THE NIGHT — D.Carter /Satur, ASCAP/

53 THIS BED'S NOT BIG ENOUGH — C.Monk J.Jacinto /Charlie Monk, ASCAP/Tree, ASCAP/

58 TIME DON'T RUN OUT ON ME — E.King G.Goffin /Screen Gems-EMI, BMI/Unicef, ASCAP/

90 TOO GOOD TO STOP NOW — B.McDill S.Burke /Hall-Clement, BMI/Chappell, ASCAP/ HL/CPP

48 TOUCHY SITUATION — C.Lesko /Warner Tamerlane, BMI/Wemco House, BMI/

77 UNTIL THE MUSIC IS GONE — M.James /Screen Gems, BMI/Straight House, BMI/

41 WALKING A BROKEN HEART — A.Bush D.Lindo /Combine, BMI/

54 WALTZ ME TO HEAVEN — D.Parton /United Artist, BMI/

92 WHO SAID YOU HAVE'S LOVE — D.Chenoch /Young Cameo, ASCAP/

29 WHAT I DIDN'T DO — M.Newton M.Noble /Warner House of Music, BMI/WB Gold, ASCAP/

23 WHAT SHE WANTS — B.Carter R.Armond /Virgin, BMI/Parks, BMI/

86 WHATEVER TURNS YOU ON — R.Stegall B.Lowery /Buckwheat Music, BMI/Stegall, BMI/Shadeblade, ASCAP/ CPP

34 WHY NOT ME — H.Howard B.Maher S.Throckmorton /Cross Keys, ASCAP/ Newborn, ASCAP/ Blue Quill, ASCAP/Tree, BMI/ HL

81 WHY WOULD I WANT TO FORGET — P.Sobert /Republic Canyon, BMI/Atlantic, BMI/

60 WORLD'S GREATEST LOVER — D.Bellamy /Bellamy Brothers, ASCAP/ CPP

2 YEARS AFTER YOU — T.Schaffer /Debdave, BMI/Starstruck, BMI/ CPP

97 YOU COULDN'VE HEARD A HEART BREAK — M.Reese /Songmaker, ASCAP/

— YOU TURN ME ON (LIKE A RADIO) — B.McDill J.Weatherly /Hall-Clement, BMI/Bright Sky, ASCAP/

— YOU'LL NEVER FIND A GOOD MAN (PLAYIN' IN A COUNTRY BAND) — Not Listed /Multimusic, ASCAP/Eagles Nest, ASCAP/

65 YOUR HEART'S NOT IN IT — W.Carson D.Jones T.Shapiro /Tree, BMI/Vi'Lynn, BMI/Cross Keys, ASCAP/ HL

29 YOU'VE GOT A GOOD LOVE COMIN' — O.Morrison / Silver & Stephenson /Warner House of Music, BMI/WB Gold, ASCAP/

BMI Symposium In Austin Studies Music Business

AUSTIN Nearly 500 Texas songwriters, publishers, musicians, managers, producers, agents and record company executives attended a symposium on the music industry, held by BMI at the Austin Opry House on Jan. 5.

Panelists included BMI vice president Frances Preston and executives Del Bryant, Phil Graham, Patsy Bradley and Nancy Franklin from the performing rights organization's Nashville office. Additional panelists were Rick Blackburn, senior vice president/general manager, CBS Records Nashville; Roger Sovine, vice president, Tree International; Epic Records executive and producer John Boylan; and songwriter Roger Cook of Picnic Music.

The BMI staff presented a panel discussion relating to aspects of performing rights, followed by an industry panel discussion, question-and-answer session and reception.

CMA AWARDS

(Continued from page 49)

The campaign was expanded last year, as it will be again this year.

Ralph Peer and Greg Rogers, chairmen of the CMA's international committee, reported that a CMA-organized U.K. country album chart will be operative within the next few months. Proposals are being considered from Gallup, which currently compiles the British pop charts, and independent chart service MRIB (Media Research Information Bureau).

The U.K. chart will probably list 30 albums per month. It is viewed as a means of persuading British retailers to stock more country product, encourage more aggressive marketing efforts by labels, boost awareness of country music, and provide information to radio programmers. It would be printed in major trade and consumer publications, and would be available in tear-out form for retailers' use.

Wunsch, in his capacity as chairman of the CMA's meetings and arrangements committee, announced that 1986 board meetings are scheduled for London in January; Kansas City, Mo. in April; and San Francisco in July. The next CMA board of directors meeting will be held April 13-15 in New Zealand and Australia, with a third-quarter meeting set for Charlotte, N.C., July 16-18

Billboard HOT COUNTRY SINGLES RETAIL ACTION

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A weekly compilation of breakout* i.e. singles with initial movement indicative of significant future sales potential but not yet on the top 30 lists of the retailers and one-stops currently reporting to the Hot Country Singles chart

REGION 1
CT, MA, ME, NH, Stoke, Jr., VT

REGION 2
DE, D.C., MD, NEW, Metro PA, WV

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

DAVID ALLAN COE
SHE USED TO LOVE ME ALOT

LACY J. DALTON
IF THAT AIN'T LOVE

Peter's One Stop Norwood, MA
Record Town Latham, NY

A&C Records Pittsburgh, PA
Elkins One Stop Charleston, WV
J.E.K. Enterprises Baltimore, MD
Kemp Mill Bristyville, MD
Mobile Record Serv Pittsburgh, PA
Musical Sales Baltimore, MD
Record Wagon Linden, NJ
Universal Record One Stop Philadelphia, PA

REGION 3
FL, GA, NC, SC, E.KY, TN, VA

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

REX ALLEN JR.
RUNNING DOWN MEMORY LANE

EMMYLOU HARRIS
SOMEONE LIKE YOU

Bibb Distributors Charlotte, NC
Dash's Record One Stop Richmond, VA
Franklin Music Augusta, GA
Lieberman Norcross, GA
One Stop Records Atlanta, GA
Peaches Records & Tapes Clearwater, FL
Peaches Records & Tapes West Palm Beach, FL
Record Bar Savannah, GA
Record Bar Atlanta, GA
Record Bar Chattanooga, TN
Record Bar #74 Columbus, GA
Record Bar Durham, NC
Rijeta Records Fayetteville, NC
Sounds Familiar Columbia, SC
Southern Music Orlando, FL
Tracks Records Norfolk, VA
Tuckers Record Shop Knoxville, TN

NATIONAL
94 REPORTERS

	NUMBER REPORTING
MICHAEL MARTIN MURPHEY WHAT SHE WANTS EMI-AMERICA	29
STEVE WARINER WHAT I DIDN'T DO MCA	18
EMMYLOU HARRIS SOMEONE LIKE YOU WARNER BROS	17
LACY J. DALTON IF THAT AIN'T LOVE COLUMBIA	15
VERN GOSDIN SLOW BURNING MEMORY COMPLEAT	15

REGION 4
IL, IN, KY, MI, OH, WI

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

EMMYLOU HARRIS
SOMEONE LIKE YOU

EXILE
CRAZY FOR YOUR LOVE

Am-Bat Records Cincinnati, OH
Arc Distributing Cincinnati, OH
Arrow Dist Beachwood, OH
Gemini Records Cleveland, OH
Martin & Snyder Dearborn, MI
Music Peddlers Troy, MI
National Record Mart #74 St. Clairsville, OH
National Records Akron, OH
Northern Records Cleveland, OH
Radio Doctors Milwaukee, WI
Scott's 1-Stop Indianapolis, IN
Singer One Stop Chicago, IL
Sounds Unlimited Niles, IL
Vine Records Louisville, KY
Wax Works Owensboro, KY

REGION 5
IA, KS, MN, ND, NE, NO, OK, SD

STEVE WARINER
WHAT I DIDN'T DO

RAY CHARLES WITH WILLIE NELSON
SEVEN SPANISH ANGELS

REX ALLEN JR.
RUNNING DOWN MEMORY LANE

Lee's Records & Tapes Tulsa, OK
Lieberman St. Louis, MO
Lieberman Minneapolis, MN
Music City Bismarck, ND
Musical Sales Minneapolis, MN
Phil's One Stop Oklahoma City, OK
Records & Tapes Omaha, NE
Uptown Records St. Louis, MO

REGION 6
AL, AR, LA, MS, West TN, TX

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

VERN GOSDIN
SLOW BURNING MEMORY

LEE GREENWOOD
YOU'VE GOT A GOOD LOVE COMIN'

ABC One Stop San Antonio, TX
Big State Dallas, TX
Camelot Music Amarillo, TX
Camelot Music Austin, TX
Central South Dist. Nashville, TN
E&R One Stop San Antonio, TX
Floyd's Whotsler Dist. Ville Platte, LA
H.W. Daily Houston, TX
Handleman Co. Little Rock, AR
Hastings Records Abilene, TX
Liebermen Dallas, TX
Music City Nashville, TN
Poplar Tunes Memphis , TN
Record Bar New Orleans, LA
Record Bar Baton Rouge, LA
Record Bar Mobile, AL
Record Bar #66 Odessa, TX
Record Service Houston, TX
Record Shop Montgomery, AL
Sound Shop Natchez, MS
Sound Shop Meridian, MS
Sound Shop #940 Bossier City, LA
Sound Warehouse Metairie, LA
Southwest Wholesalers Houston, TX
Target/Jet Co. Maumelle, AR
The Record Shop Huntsville, AL
Top Ten Records Dallas , TX
Western Merch. Dallas, TX
Western Merchandisers Houston, TX

REGION 7
AZ, Southern CA, CO, NM, Southern NV, NM, UT

REGION 8
AK, Northern CA, ID, MT, Northern NV, OR, WA, WY

STEVE WARINER
WHAT I DIDN'T DO

MICHAEL MARTIN MURPHEY
WHAT SHE WANTS

LACY J. DALTON
IF THAT AIN'T LOVE

Charts Records And Tapes Phoenix, AR
KSG Layton, UT
Mountain Coin Denver, CO
Music Operators Fullerton, CA
Pro One Stop Inc. AZ
Smash Record Dist Phoenix, AZ
Tower El Cajon, CA
Tower El Toro, CA
Tower Records Las Vegas, NV

American Stereo Springfield, OR
Major Dist. Seattle, WA
Sea Port Records Portland, OR
Tower San Francisco, CA
Tower Sacramento, CA
Tower Stockton Fresno, CA

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

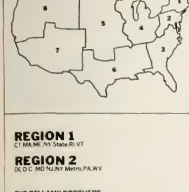
THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Country Singles, 1948-1983
- Top Ten Country Singles, 1948-1983
- Top Country Singles Of The Year, 1946-1983
- Number One Country Albums, 1964-1983
- Top Ten Country Albums, 1964-1983
- Top Country Albums Of The Year, 1965-1983

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Billboard HOT COUNTRY SINGLES RADIO ACTION

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NATIONAL

128 REPORTERS

	NEW ADDS	TOTAL ON
DOLLY PARTON DON'T CALL IT LOVE RCA	48	48
THE BELLAMY BROTHERS I NEED MORE OF YOU MCA	46	89
HANK WILLIAMS, JR. MAJOR MOVES WARNER CLIMB	38	75
WAYLON JENNINGS WALTZ ME TO HEAVEN RCA	36	77
NITTY GRITTY DIRT BAND HIGH HORSE WARNER BROS	41	96

REGION 1

CT,VA,ME,VA,Staten Island,VT

REGION 2

DE,D.C.,MD,NJ,NY Metro,PA,WV

THE BELLAMY BROTHERS
I NEED MORE OF YOU

EARL THOMAS CONLEY
HONOR BOUND

ANNE MURRAY
TIME DON'T RUN OUT ON ME

WPTR	Albany, NY
WBOS	Boston, MA
WYRK	Buffalo, NY
WOKQ	Dover, NH
WPOR-FM	Portland, ME
WHIM	Providence, RI
WSEN-FM	Syracuse, NY
WCAO	Baltimore, MD
WRKZ	Hershey, PA
WHN	New York City, NY
WSTU	Philadelphia, PA
WMZQ	Washington, DC
WPKX	Washington, DC
WWVA	Wheeling, WV

REGION 3

FLGA,NC,SC,East TN,VA

ANNE MURRAY
TIME DON'T RUN OUT ON ME

HANK WILLIAMS, JR.
MAJOR MOVES

THE BELLAMY BROTHERS
I NEED MORE OF YOU

WJAZ	Albany, GA
WHNC	Asheville, NC
WPLO	Atlanta, GA
WGUS	Augusta, GA
WXBQ	Bristol, VA
WEZL	Charleston, SC
WSOC-FM	Charlotte, NC
WDOD	Chattanooga, TN
WUSY	Chattanooga, TN
WCOS	Columbia, SC
WGTO	Cypress Springs, FL
WFNC	Fayettville, NC
WESC	Greenville, SC
WCRJ	Jacksonville, FL
WIVK	Knoxville, TN
WWOD	Lynchburg, VA
WKQS	Miami, FL
WCMS	Norfolk, VA
WHDO	Orlando , FL
WWKA	Orlando, FL
WPAP	Panama City, FL
WRIE	Raleigh, NC
WRNL	Richmond, VA
WSLC	Roanoke, VA
WQYK	St. Petersburg, FL
WIRK	West Palm Beach, FL
WTQR	Winston-Salem, NC

REGION 4

IL,IN,KY,MI,OH,WI

HANK WILLIAMS, JR.
MAJOR MOVES

ANNE MURRAY
TIME DON'T RUN OUT ON ME

THE BELLAMY BROTHERS
I NEED MORE OF YOU

WSLR	Akron, OH
WYNE	Appleton, WI
WUSN	Chicago, IL
WUBE	Cincinnati, OH
WGAR-FM	Cleveland, OH
WHNI	Columbus, OH
WONE	Dayton, OH
WCSX-AM/FM	Detroit, MI
WWWW	Detroit, MI
WAXX-FM	Eau Claire, WI
WROZ	Evansville, IN
WGEE	Green Bay, WI
WFMS	Indianapolis, IN
WIRE	Indianapolis, IN
WITL	Lansing, MI
WAMZ	Louisville, KY
WTSO	Madison, WI
WMIL	Milwaukee, WI
WXCL	Peoria, IL
WRKN	Rockford, IL
WKLR	Toledo, OH
WTOD	Toledo, OH

REGION 5

IA,KS,MN,MO,NE,ND,SK, SD

THE BELLAMY BROTHERS
I NEED MORE OF YOU

DOLLY PARTON
DON'T CALL IT LOVE

MOE BANDY & JOE STAMPLEY
DADDY'S HONKY TONK

KHAK	Ceder Rapids, IA
KSO	Des Moines, IA
KFGO	Fargo, ND
KWMT	Fort Dodge, IA
KFKF	Kansas City, MO
WDAF	Kansas City, MO
KEBC	Oklahoma City, OK
WOW	Omaha, NE
KTTS	Springfield, MO
KUSA	St. Louis, MO
WIL-FM	St. Louis, MO
KTPK	Topeka, KS
KVOO	Tulsa, OK
KFDI	Wichita, KS

REGION 6

AL,AR,LA,MS West TN TX

DOLLY PARTON
DON'T CALL IT LOVE

HANK WILLIAMS, JR.
MAJOR MOVES

NITTY GRITTY DIRT BAND
HIGH HORSE

KEAN-AM/FM	Abilena, TX
KNML	Amarillo, TX
KASE	Austin, TX
WYNK	Baton Rouge, LA
WZZK	Birmingham, AL
KOUL	Corpus Christi, TX
KHEY	El Paso, TX
KPLX	Fort Worth, TX
KIKK-FM	Houston, TX
KILT	Houston, TX
KSSN	Little Rock, AR
KLLL	Lubbock, TX
WMC-AM	Mamphis, TN
WQRX	Meridian, MS
KNOE	Monroe, LA
WLWI	Montgomary, AL
WSM-AM	Nashville, TN
WNOE	New Orleans, LA
KYXX	Odessa, TX
WPMQ	Pascagoula, MS
KBUC	San Antonio, TX
KRYX	San Antonio, TX
KRMD	Shreveport, LA
KWKH	Shrevaport, LA
WACO	Waco, TX
KLUR-FM	Wichita Falls, TX

REGION 7

AZ, Southern CA,CO,NM Southern NV,NM,UT

REGION 8

AK,Northern CA,ID,MT, Northern NV, OR,WA,WY

DOLLY PARTON
DON'T CALL IT LOVE

NITTY GRITTY DIRT BAND
HIGH HORSE

THE BELLAMY BROTHERS
I NEED MORE OF YOU

KRST	Albuquerque, NM
KUZZ	Bakersfield, CA
KSSS	Colorado Spring, CO
KBRQ AM/FM	Denver, CO
KLZ	Denver, CO
KYGO	Denver, CO
KVEG	Las Vegas, NV
KIKF	Orange, CA
KNIX-FM	Phoenix, AZ
KSOP	Salt Lake City, UT
KSON-AM	San Dugo, CA
KCUB	Tucson, AZ
KGHL	Billings, MT
KGEM	Boisa, ID
KHSL	Chico , CA
KUGN	Eugane, OR
KMAK	Fresno, CA
KMIX	Modesto, CA
KNEW	Oakland , CA
KWJJ	Portland, OR
KRAK	Sacramento, CA
KGAY	Salam, OR
KMPS	Seattle, WA
KGA	Spokane, WA
KRPM	Tacoma, WA

Court Dismisses Sugar Plum Suit

NASHVILLE The Chancery Court here has dismissed a complaint by Patsy Bruce's Sugar Plum Music asserting its right to half the publishing income of songs Ronnie Rogers wrote for Sister John Music (Billboard, May 28, 1983).

Bruce had contended that her company had an oral agreement to the division of income based on her and her husband Ed Bruce's contributions to the development of Rogers' writing and performing career.

The court found that "the parties simply overlooked coming to a firm agreement on their participation in Ronnie Rogers' career after August 1981," the time at which Rogers' contract with Sister John commenced.

Foundation Plans Celebrity Cookbook

NASHVILLE The Country Music Foundation, working with Marmac Publishing Co., Atlanta, will publish a country music celebrity cookbook in August. Promotion for the project is set to begin in October, during Country Music Month.

According to Kyle Young, deputy director of the Foundation, the book will consist of 35 two- to eight-page chapters. Each participating artist will be shown in a full color photo and will have an accompanying biographical sketch. Artists will receive a share of the royalties.

The cookbook, Young says, will have a flexible cover and be priced at $9.95 retail. Distribution agreements are being negotiated to get the volume into bookstores, supermarkets, gourmet food stores and record outlets. It will also be available through corporate-sponsored sales and selected Christmas catalogs.

Mickey Hiter Heads New Publishing Firm

NASHVILLE The Grand Music Group, a new publishing company, has opened here under the presidency of songwriter Mickey Hiter. The company begins with six exclusive writers, including Hiter, and a copublishing arrangement with producer and writer Jim Dowell.

Grand's other exclusive writers are Pat Patrick, Joe Allen, Kent Blazy, Don Lay and Bubba Blackmon. Hiter will act as professional manager.

Owners of the Grand Music Group are Hiter, Patrick, Larry Williams, Walter Thrailkill, Alex Steele, Eddie Redmon, Mike Kruse and Bruce Ford.

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Book Review

A Truly Thorough 'Buyers-Sellers Reference'

Country Music Buyers-Sellers Reference Book & Price Guide, by Jerry Osborne, Osborne Enterprises, Tempe, Ariz., paperback, 320 pages, $14.95.

The reach of this volume is astounding. In its listing of an estimated 15,000 albums and 4,500 acts are records that were obscure the day after pressing and performers whose artistic potential their mothers must have seoffed at.

With a grand indifference to critical worth and historic importance, Jerry Osborne has simply crammed into this catalog information on every single country LP he could track down. While most students of country music may be able to cite an artist or an album omitted, even the most critical must concede that Osborne has created an accessible, enjoyable work of enormous scholarly importance and considerable commercial usefulness.

Basically, Osborne lists under the name of each act the titles of its albums in alphabetical order. Accompanying each title is the record label it appears on, whether it is in stereo or mono or both, its catalog number, year of release and its estimated worth to collectors when it is in "good" or "near mint" condition.

But this is just for starters. The collection is also enlivened by rare pictures, essential or amusing facts about many of the artists, and a thorough set of cross-references to acts who have been involved in recording with the original entrant.

Additional segments of the book give mini-histories of the major labels and cite names and addresses of those having buying and selling specialties.

The few defects the book has are mostly typographical—Cristy (Lane) is misspelled as "Christy" (a habit as widespread as the language, apparently); Liz Lyndell (a one-time singing partner of Del Reeves) is identified as "Lydell" in the original citation, but is correctly listed in the cross-reference, and Gamble Rogers becomes "Gramble."

A few errors are more serious: There is no indication, for instance, that Margo Smith and Rex Allen Jr. recorded together, even though Osborne is so meticulous as to note that Karen Taylor-Good sang backup for Merle Haggard, George Jones, Barbara Mandrell, Conway Twitty and T.G. Sheppard. There is no listing for Barry Sadler, whose "The Ballad Of The Green Berets" hit led to at least two RCA albums, but talent contest winner Norris Treat's sole album on Plantation Records is listed.

While one wishes these omissions hadn't occurred, one also realizes that if the magnitude of *error* is no greater than this there is still a world of reliable information to rejoice over. EDWARD MORRIS

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Making Music. Epic artist Ronnie McDowell and his producer, Buddy Killen, work on a forthcoming album in Nashville's Soundshop Studio.

FOR WEEK ENDING JANUARY 26, 1985

Billboard TOP COUNTRY ALBUMS

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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER / DISTRIBUTING LABEL / SUG. LIST PRICE /	TITLE
1	1	2	13	**GEORGE STRAIT** MCA # 5518 Weeks at No. One: 2	DOES FORT WORTH
2	4	5	10	**THE JUDDS** RCA CPL1-5319 (8.98)	WHY NOT ME
3	5	4	13	**RICKY SKAGGS** EPIC FE 39410	COUNTRY BOY
4	2	1	18	**EXILE** EPIC FE 39424	KENTUCKY HEARTS
5	3	3	22	**THE OAK RIDGE BOYS** MCA 5496 (8.98)	GREATEST HITS 2
6	6	7	13	**EARL THOMAS CONLEY** RCA AHL1 5375 (8.98)	TREADIN' WATER
7	7	6	26	**WILLIE NELSON** COLUMBIA FC 39145	CITY OF NEW ORLEANS
8	8	8	21	**JOHN SCHNEIDER** MCA 5495 (8.98)	TOO GOOD TO STOP NOW
9	10	9	41	**ALABAMA** RCA AHL1 4939 (8.98)	ROLL ON
10	11	10	33	**LEE GREENWOOD** MCA 5468 (8.98)	YOU'VE GOT A GOOD LOVE COMIN'
11	9	11	28	**NITTY GRITTY DIRT BAND** WARNER BROS. 25132 (8.98)	PLAIN DIRT FASHION
12	14	14	14	**KENNY ROGERS** RCA AHL1 5370 (8.98)	WHAT ABOUT ME
13	15	15	14	**ANNE MURRAY** CAPITOL SJAN-12363 (8.98)	HEART OVER MIND
14	15	16	23	**RAY CHARLES** COLUMBIA FC 39415	FRIENDSHIP
15	12	13	33	**HANK WILLIAMS, JR.** WARNER/CURB 25088 (8.98)	MAJOR MOVES
16	16	18	11	**JOHN CONLEE** MCA 5521 (8.98)	BLUE HIGHWAY
17	17	19	61	**JIM GLASER** MDJ/E, MSOB, Inc. 8301	THE MAN IN THE MIRROR
18	20	17	22	**BARBARA MANDRELL & LEE GREENWOOD** MCA 5477 (8.98)	MEANT FOR EACH OTHER
19	29	36	6	**RAY STEVENS** MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
20	19	20	37	**THE STATLER BROTHERS** MERCURY 818 857-1 (8.98)	ATLANTA BLUE
21	18	22	11	**REBA MCENTIRE** MCA 5516 (8.98)	MY KIND OF COUNTRY
22	22	25	15	**EDDIE RABBITT** WARNER BROS. WB 25151 (8.98)	THE BEST YEAR OF MY LIFE
23	23	32	9	**GENE WATSON** MCA CAPS-5570 (8.98)	HEARTACHES, LOVE & STUFF
24	24	30	64	**CRYSTAL GAYLE** WARNER BROS. 23958 (8.98)	CAGE THE SONGBIRD
25	25	26	11	**CONWAY TWITTY** WARNER BROS. 25170 (8.98)	CONWAY'S LATEST GREATEST HITS-VOL. 1
26	31	24	20	**JANIE FRICKE** COLUMBIA FC 39418	THE FIRST WORD IN MEMORY
27	28	28	48	**THE JUDDS** RCA CPL1-5151 (8.98)	THE JUDDS WYNONNA & NAOMI
28	26	23	32	**MERLE HAGGARD** EPIC FE 39368	IT'S ALL IN THE GAME
29	21	21	64	**GEORGE STRAIT** MCA 5407 (8.98)	RIGHT OR WRONG
30	35	35	11	**GEORGE JONES** EPIC FE 39272	LADIES' CHOICE
31	32	34	9	**T.G. SHEPPARD** WARNER BROS. 25149 (8.98)	ONE OWNER HEART
32	27	27	10	**WAYLON JENNINGS** RCA AHL1-5372 (8.98)	WAYLON'S GREATEST HITS VOL. 2
33	49	56	6	**MICHAEL MARTIN MURPHEY** WARNER/CURB 25183	THE BEST OF MICHAEL MARTIN MURPHEY
34	34	39	40	**GARY MORRIS** WARNER BROS. 25097 (8.98)	FACE TO FACE
35	37	47	11	**DAN SEALS** EMI AMERICA ST-17131 (8.98)	SAN ANTONE
36	33	29	12	**THE EVERLY BROTHERS** MERCURY 822 431-1 (8.98)	EB84
37	30	31	14	**JOHN ANDERSON** WARNER BROS. 25169 (8.98)	JOHN ANDERSON'S GREATEST HITS
38	38	43	28	**JOHN ANDERSON** WARNER BROS. 25098 (8.98)	EYE OF THE HURRICANE
39	40	40	80	**EARL THOMAS CONLEY** RCA AHL1 4713 (8.98)	DON'T MAKE IT EASY FOR ME
40	42	42	16	**JIMMY BUFFETT** MCA 5512 (8.98)	RIDDLES IN THE SAND
41	39	38	14	**EMMYLOU HARRIS** WARNER BROS. 25166 (8.98)	PROFILES II - THE BEST OF EMMYLOU HARRIS
42	44	53	15	**JOHNNY LEE** WARNER BROS. 25125 (8.98)	WORKIN' FOR A LIVIN
43	43	49	32	**THE BELLAMY BROTHERS** MCA CURB 5469 (8.98)	RESTLESS
44	45	48	9	**MERLE HAGGARD** EPIC FE 39545	MERLE HAGGARD'S EPIC HITS
45	36	33	9	**MARK GRAY** COLUMBIA FC 39518	THIS OL' PIANO
46	41	41	14	**TOM JONES** MERCURY 822 822 701 (8.98)	LOVE IS ON THE RADIO
47	48	50	12	**DAVID FRIZZELL & SHELLY WEST** WEA 25188 (8.98)	GOLDEN DUETS-THE BEST OF FRIZZELL & WEST
48	53	46	33	**GEORGE JONES** EPIC FE 39546	BY-REQUEST
49	47	51	33	**DON WILLIAMS** MCA 5493 (8.98)	CAFE CAROLINA
50	50	58	150	**ALABAMA** ▲ RCA AHL1 4299 (8.98)	MOUNTAIN MUSIC
51	52	57	28	**GLEN CAMPBELL** ATLANTIC AMERICA 90188 (8.98)	LETTER TO HOME
52	55	55	175	**WILLIE NELSON** ▲ COLUMBIA KC 33542	GREATEST HITS
53	58	62	71	**THE KENDALLS** MERCURY 812 779-1 (8.98)	MOVIN' TRAIN
54	56	60	97	**ALABAMA** ▲ RCA AHL1 4663 (8.98)	THE CLOSER YOU GET
55	61	64	145	**WILLIE NELSON** ▲ COLUMBIA KC 33561	ALWAYS ON MY MIND
56	60	61	66	**RICKY SKAGGS** ● SUGAR HILL HICF-3805X EPIC	DON'T CHEAT IN OUR HOMETOWN
57	51	52	6	**DAVID ALLAN COE** COLUMBIA KC2 39585 (8.98)	FOR THE RECORD - THE FIRST 10 YEARS
58	54	54	91	**JOHN CONLEE** MCA 5406 (8.98)	JOHN CONLEE'S GREATEST HITS
59	63	65	3	**ED BRUCE** RCA AHL1 5324 (8.98)	HOME COMING
60	64	—	2	**ELVIS PRESLEY** RCA CPM4 5517 (4 LPs 9.95)	A GOLDEN CELEBRATION
61	59	59	8	**GAIL DAVIES** RCA AHL1 5187 (8.98)	WHERE IS A WOMAN TO GO
62	70	72	351	**WILLIE NELSON** ▲ 3 COLUMBIA JC 35305	STARDUST
63	RE-ENTRY			**EDDY RAVEN** RCA AHL1 5040 (8.98)	I COULD USE ANOTHER YOU
64	68	67	6	**MICKEY GILLEY** EPIC FE 39887 (8.98)	TEN YEARS OF HITS
65	67	66	104	**WILLIE NELSON & MERLE HAGGARD** ▲ EPIC FE 37458	PANCHO & LEFTY
66	57	37	12	**WILLIE NELSON & KRIS KRISTOFFERSON** COLUMBIA C 39543	MUSIC FROM 'SONGWRITER'
67	66	68	40	**BARBARA MANDRELL** MCA 5476 (8.98)	CLEAN CUTS
68	46	12	6	**KENNY ROGERS & DOLLY PARTON** RCA AHL1 5307 (8.98)	ONCE UPON A CHRISTMAS
69	71	73	10	**VARIOUS ARTISTS** WARNER BROS. 25171 (8.98)	YOU AND I - CLASSIC COUNTRY DUETS
70	72	74	62	**WILLIE NELSON** COLUMBIA FC 39510	WITHOUT A SONG
71	73	70	24	**MICKEY GILLEY** EPIC FE 39324	TOO GOOD TO STOP NOW
72	69	71	27	**KAREN BROOKS** WARNER BROS. 1 25051 (8.98)	HEARTS ON FIRE
73	74	75	34	**RONNIE MILSAP** RCA AHL1 5106 (8.98)	ONE MORE TRY FOR LOVE
74	75	69	15	**TOM T. HALL** MERLIN 822 825-1 (8.98)	NATURAL DREAMS
75	67	44	8	**BARBARA MANDRELL** MCA 5519	CHRISTMAS AT OUR HOUSE

● Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not insist a suggested list price for its product



Raines at Bogey's. Atlantic/America artist Leon Raines after a recent showcase set at Bogey's in Nashville. Pictured are, from left, Milton Brown, Raines' producer; Keith Stegall, co-writer of Raine's "Blow Lady"; Raines, and Stewart Harris, co-writer of "Blow Lady."

Nashville Tunes March to New Beat

Arrangers' Publishing Seeking Material for Bands

BY EDWARD MORRIS

NASHVILLE W.C. Gore is looking for a few good copyrights—specifically country music copyrights that can be turned into popular arrangements for competitive marching bands. Gore, who heads Arrangers' Publishing Co. here, says the firm was showing a profit within three months of its founding last June, but so far has been depending on original compositions and arrangements of public domain songs to crack the lucrative educational market.

Arrangers' is a division of the Wayne Oldham Music Corp. Now a Middle Tennessee restaurant-chain owner, Oldham is also a composer and a former band director and music store proprietor. Among his own marching band compositions are "650 East" and "Freedom Plus." He serves as chief executive officer of the new company.

Last year, Arrangers' sent demo tapes of its catalog to 15,000 high schools and colleges, Gore reports. In March, there will be a second demo mailing—this time a record with 20 copyrights—to between 15,000 and 18,000 potential clients. Gore says his company deals directly through band directors and retail music stores because wholesalers want too great a discount.

"We're not greedy," Gore says, "But we pay our arrangers a royalty instead of a flat fee, and it's based on our retail price." The firm's arrangements are tagged at $75 each. Most high school band arrangements sell for between $30 and $60 each, according to Gore.

Currently, Gore reports, Arrangers' is negotiating to sell through members of the Retail Sheet Music Dealers Assn., but not exclusively.

Top selling titles are "God Save The Queen," arranged by Chris Mc Donald, and "Bellfront Blues" and "Samba Nova," written and arranged by Jay Dawson. Dawson is the company's prime arranger and also does similar work for Hal Leonard.

Gore says Nashville's music publishers have by and large been indifferent to the educational print market. "I've recently asked for 40 licenses," he notes, "and if I get five of them I'll be happy." He says he is not seeking exclusive print rights.

Two country-related attempts have reached a dead end for lack of licenses, he says: a medley comprised of "Your Cheatin' Heart," "Wabash Cannon Ball" and "Walkin' The Floor Over Yoo" and a version of "Wind Beneath My Wings."

Competitive marching bands use four kinds of music in their demonstrations, Gore says: an "energetic opener"; a ballad; a big production number, and a closing ballad with a "big ending." He says the country medley would fit perfectly as a production piece and "Wind" would work as a closing ballad. Other country material, he adds, could be tailored to these formats.

It is not uncommon, he says, for high school bands to have $40,000 to $100,000 annual budgets to work with.

Although Gore declines to give specific sales figures for his company, he says his mailouts have been reaping a 10% return in orders. Additionally, he will be visiting state and regional conferences to pitch his music directly to band directors.

All the engraving and printing of Arrangers' music is done in Nashville. "We're looking for a computer music-typesetting system," Gore adds. If the company buys such a system, he continues, it will do work for other print publishers.

To make it more difficult for buyers to make photocopies of the arrangements, Gore explains, they are printed in an 11- by 16 1/2-inch format.

CD SALES

(Continued from page 49)

log.

To nobody's surprise, crossover acts sell strongest on CD. Dealers say their best selling country CD titles belong to Alabama. Others doing well for retail include Hank Williams Jr., various titles by Willie Nelson (notably "Stardust"), the Oaks and Greenwood.

CBS Records will make CD history with the first Nashville album specifically created for and targeted to the Compact Disc market. The album, titled "Please Stay Tuned," features Chet Atkins with George Beason, Earl Klugh, Mark Knopfler, Steve Lukather, Larry Carlton and David Hungate. The album will be released at the end of February, with the laser version due out in April.

Pressing problems and back orders continue to plague retail buyers. Most dealers agree that WEA is consistently the best in short turnaround time and pressing fulfillment. RCA and CBS stock, in many cases, stays back-ordered for weeks, they say.

"We've had outstanding back orders for up to six weeks," comments Mike Wise, vice president of sales for Nashville's Mosic City Distributors. "Once we went without the majority of RCA CD stock for a month."

Jim Thompson, senior product manager for the Record Bar chain, estimates that country sales currently account for 3% of Bar's CD volume. Rock eats up a hefty 55%, classical checks in with another 22%, and the remainder is done in jazz, he says.

In Concert Agents Cover the Conventions

NASHVILLE Agents for In Concert International here are attending fair and rodeo conventions in January in Colorado, Michigan, Minnesota, Wisconsin, Indiana, Illinois, Texas, California and Tennessee.

Ronnie McDowell will showcase at conventions in Illinois and Wisconsin. Gene Watson will perform at the meet in Michigan.



FOR WEEK ENDING JANUARY 26, 1985

Billboard

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TOP SPIRITUAL ALBUMS

Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST / MFR. & NUMBER DISTRIBUTION LABEL	TITLE
1	1	9	VANESSA BELL ARMSTRONG OMYX HO 3827	Words Are No One's CHOSEN
2	1	29	ANDRAE CROUCH LIGHT 5363	NO TIME TO LOSE
3	4	9	KEITH PRINGLE NEWTOWNE/MCA 1784 (MCA)	PERFECT PEACE
4	5	29	THE RICHARD SMALLWOOD SINGERS OMYX 3833	PSALMS
5	12	41	LITTLE CEDRIC & THE HAILEY SINGERS GOSPELMPL 14019	JESUS SAVES
6	16	29	JACKSON SOUTHERNAIRES MALACO 4392	MADE IN MISSISSIPPI
7	2	29	SHIRLEY CAESAR MYRRH 6732	SAILIN
8	8	69	SANDRA CROUCH LIGHT LS 5825	WE SING PRAISES
9	6	13	REV. M.BRUNSON & THE THOMPSON COMMUNITY CHOIR MYRRH 6763	MIRACLE "LIVE"
10	NEW ▶		THE WINANS LIGHT LS 5953	TOMORROW
11	7	85	REV. F.C.BARNES & SISTER BROWN ATLANTA INT'L. AIR 10059 ATLANTA INT'L.	ROUGH SIDE OF THE MOUNTAIN
12	9	21	REV.CLAY EVANS & THE FELLOWSHIP CHOIR SAVOY 14762	WHAT HE'S DONE FOR ME
13	11	29	REV. F.C.BARNES & REV. J.BROWN ATLANTA INT'L. 10017 ATLANTA INT'L.	NO TEARS IN GLORY
14	10	9	AL GREEN MYRRH 7 01 6736 26-5	TRUST IN GOD
15	NEW ▶		WALTER HAWKINS LIGHT LS 5957	LOVE ALIVE III
16	13	13	E.HAWKINS & MUSIC & ART SEMINARY MASS CHOIR BIRTHRIGHT 8345	ANGELS WILL BE SINGING
17	14	13	THE GEORGIA MASS CHOIR SAVOY 7068	I'M GONNA HOLD OUT
18	15	41	THOMAS WHITFIELD & CO SOUND OF GOSPEL 140	HALLELUJAH ANTHOW
19	17	61	JAMES CLEVELAND AND THE CHARLES FOLD CHOIR SAVOY 7012	THIS TOO WILL PASS
20	NEW ▶		BEBE & CECE WINANS PTL 1843	LORD LIFT US UP
21	20	5	JAMES CLEVELAND AND THE NEW JERSEY MASS CHOIR SAVOY 14761	LIVE AT SYMPHONY HALL IN NEWARK, NJ
22	NEW ▶		L.BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L. 10075	HE CARES
23	18	13	BILL SAWYER TYSCOT 01030	SOMETHING OLD, SOMETHING NEW
24	27	65	NICHOLAS MESSAGE 6002	WORDS CAN'T EXPRESS
25	19	81	VANESSA BELL ARMSTRONG OMYX H 3631	PLACE BE STILL
26	24	49	THE TRUTHETTES MM ACO 4394	TAKE IT TO THE LORD IN PRAYER
27	37	41	THE PILGRIM WONDERS CHURCH DOOR 21021-CHURCHDOOR	THE TIME IS NOW
28	33	41	SISTER LUCILLE POPE ATLANTA INTERNATIONAL 3-ATLANTA INT'L.	GREAT REUNION
29	34	53	THE MIGHTY CLOUDS OF JOY MYRRH 6911	SING AND SHOUT
30	36	127	FLORIDA MASS CHOIR SAVOY SGL 7018	LORD, YOU KEEP ON PROVING YOURSELF TO ME
31	26	17	ALBERTINA WALKER SAVOY 12	THE IMPOSSIBLE DREAM
32	23	73	TRAMAINE HAWKINS LIGHT LS5921	DETERMINED
33	22	21	THE SENSATIONAL NIGHTINGALES MALACO 4392	I SURRENDER ALL
34	28	37	BISHOP JEFF BANKS SAVOY 14749	LORD LIFT ME UP
35	30	5	CONNIE JOHNSON GTS 1078	VICTORY
36	31	37	DOTTIE PEOPLES CHURCHDOOR 16746	SURELY GOD IS ABLE
37	40	53	TIMOTHY WRIGHT GOSPELMPL 14017	TESTIFY
38	39	13	PAUL BEASLEY MYRRH 6749	MY SOUL IS FREE
39	29	9	CHARLES FOLD SAVOY SGL 7067	HE'LL STEP RIGHT IN
40	21	37	DOUGLAS MILLER GOSPELMPL 14012	I STILL LOVE THE NAME JESUS

● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units.
▲ RIAA seal for sales of one million units.

GOSPEL

ECTERN

by Bob Darden



WHEN IS RELIGIOUS MUSIC not gospel music? That's the question posed by **Kathy Sullivan**, public relations director for Epoch Universal Publications Inc., the umbrella corporation for **North American Liturgy Resources (NALR), Livingsong Records** and **Epoch Music Corp.**

NALR gives the world music with Mass appeal

Although NALR is a growing company with sales in the $5 million range, Sullivan says that a lot of publications overlook their releases—and impact. "I wish there was a separate category for our music other than 'gospel'," she said in a recent letter. "Our music is liturgical; that is, meant to be sung by a congregation at Mass or at other liturgical celebrations by prayer group participants, by religious education classes, or by individuals at home.

"Our music is primarily sung from the 'Glory And Praise' hymnal in Volumes 1, II and III. The hymnal can be found in more than 30,000 Catholic parishes in the English-speaking world. That means more than 50 million Catholics sing our songs each week at Mass."

Interestingly enough, the roots of today's contemporary Christian music can be found in the "folk masses" of the Catholic Church more than 20 years ago—by many of the same artists who are still recording today.

Word, Benson, Sparrow and **Light** have all begun to branch out into the Catholic market, and some artists, among them **John Michael Talbot, Teri DeSario** and **Dion**, have already begun to make an impact. The difference is that their music is designed to supplement the celebration of the Mass in areas outside of the church. According to some observers, NALR has all but cornered the market in providing worship aids for Catholics.

What's the music like? It's often mostly acoustic guitar and piano, although some of the artists employ full orchestrations. On "The God Who Cares," the second album by Canadian composers **Paul Coates & Timothy Crowley**, the mood is soft and prayerful. Each of the 10 songs has a direct tie to a scriptural passage.

The music of **Robert Fabing**, a Jesuit priest, is aimed at a variety of liturgical settings throughout the year and can be adapted for solo, choir or congregational performance. On Fabings's latest album, "Winter Risen," the majority of the songs are again inspired by specific passages of Scriptures and in some way support the central idea of the Paschal Mystery.

Other NALR artists include **Bob Smith, Jim Miller & Tim Valentine, the Dameans, Donna Foster-Mendicino, the Monks of Weston Priory, Rory Cooney, Tim Manion, the St. Louis Jesuits, Jack Miffleton, the Rev. Cary Landry, Michael Joncas, Tom Kendzia, Daniel Consiglio** and **Lucien Deiss C.S.Sp.**

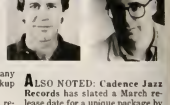
In this music just for Catholics? "NALR is dedicated to serving the needs of worshiping Catholics through the world," Sullivan says. "But if we can help the other denominations through our worship aids, we are indeed grateful and blessed that we are able to serve their needs as well."

For more information, write NALR, 10802 N. 23rd Ave., Phoenix, Ariz. 85029, or call (602) 864-1980.

JAZZ

BLUE NOTES

by Sam Sutherland & Peter Keepnews



ANTHONY BRAXTON, Richie Beirach and **Mitchell Forman** will comprise the maiden album release of **Magenta Records**, the new label being launched by **Steve Backer** under the **Windham Hill** aegis. April 22 has been set as the launch date for the veteran jazz executive's new venture, first announced some months back.

"It'll be structured with the same sort of wide spectrum attack I tried to take at **Impulse** and **Arista**," Backer told us recently from his New Hampshire home, "utilizing different artists, some well-known, who between them represent different subgenres."

Each of the initial Magenta projects will mark something of a departure for the respective stylists. Braxton's sessions will cast the avant-garde composer and reed player in a bebop light, a task he explored briefly several years ago. Forman, now with the revamped **Mahavishnu**, has shelved the acoustic piano solo context of his recent studio dates to flex his fusion-inflected multiple keyboard skills with an ensemble. And pianist Beirach, according to Backer, will be caught "at his most expressionistic, where he's been known for his impressionistic work." Beirach's album, recorded in Germany last year, is the lone master pickup in the first Magenta release.

The label marks a welcome return to active production work for Backer, following several years as Windham Hill's East Coast representative. As architect of the first "Evening With Windham Hill" concert packages in that region, and a prime mover behind the acoustic music label's switch from independent distribution to its current A&M pact, Backer confirms that he'll continue to serve that executive function.

Still, he's clearly excited by the chance to bring a new jazz label into the ranks of the branch-distributed majors. He also echoes the sentiments of Windham Hill founder **Will Ackerman** in saying the decision to offer uncut jazz is "a bit of reciprocity—Windham Hill has benefitted from jazz, in terms of getting store space and airplay. Even though Will hasn't categorized that music as jazz, certainly Billboard's jazz chart points up that relationship."

Backer says his new Magenta label will have a 'wide spectrum attack'

ALSO NOTED: Cadence Jazz Records has slated a March release date for a unique package by **Bill Dixon**, the trumpeter and composer who was a leading figure in the jazz avant-garde of the early '60s. The two-LP set, **"Collection,"** will have original cover art by Dixon and come with a booklet containing Dixon's writings and drawings. Only 500 copies of the package will be pressed; it will list for $40 . . . Dixon will also be among the participants in **"Music Is An Open Sky,"** a festival of out-of-the-mainstream music being presented Jan. 28-Feb. 11 at **Sweet Basil**, one of New York's most creative jazz clubs. The club's **Horst Liepolt** has been presenting performances under that banner, here and in Australia, since 1975. Other musicians on the "Open Sky" bill include **Anthony Braxton, Lester Bowie, Olu Dara, Gunter Hampel** and **the World Saxophone Quartet**

Spotlight on the

U.K.

BALANCING THE INVASION EQUATION



DURAN DURAN



EURYTHMICS



THOMPSON TWINS



JULIAN LENNON



WHAM



U2



FRANKIE GOES TO HOLLYWOOD

BY PETER KING

The last 18th anniversary edition takes a close look at the British music industry, one of the world's most influential and repeatedly reinvented on two levels: creative and double-edged. While that talent boom continues, and hardly a month goes by without a top level band or artist coming up on the creative scene, the British record industry finds its successes increasingly hard to make up for the doldrum years.

Maybe it's only a matter of time before the U.K., as the world's biggest single market lights back. But while on balance it's a quite easy condition Britain's top dog standing so very far ahead is a point of equally encouraging proportions.

A total of 3 percent of U.K. singles sales each week in British sales in 1984 were sales of the top album. There were 21 gold disks for LPs (500,000 sales) and seven gold singles. During the year British music and artists occupied a solid third of the Billboard Hot 100 singles and LPs. A broadly comparable figure for sales by American artists in the U.K. would be 14% according to British Phonographic Industry in London.

Some artists, like Def Leppard and the Police, did very much better in terms of U.S. sales than they managed in Britain. But the U.S. invasion spearheaded by Soft Cell and the Human League, plus big name veterans who'd never been away in 1982 has continued ever since.

In the January 1984 RIAA certifications in the U.S. four of the six platinum LP awards were to British artists. All there's a general opinion worldwide that British is best for video creativity and ingenuity too.

There's a width and breadth of musical style in today's British record production which is leading to increasing acceptance in some of the lesser markets while even in the bigger territories like West Germany the mass appeal of domestic is disintegrated with three of the onrushing British Lambda as another example had one top 10 insert in which there was one local act gaining British.

While newer acts like Duran Duran, Culture Club, the Eurythmics, certainly the Police, the David which topped British single and LP charts in the U.S. for the remaining weeks of 1983, and Paul Young sent second and yet in the U.S. but huge first about everyone's either united adulation and praise, there was continued acceptance for the old hands like Queen and Elton John and even big for celebrated comeback by such as Bonnie Tyler.

Frankie Goes To Hollywood is the biggest of the newest breakthroughs, with the group's first two singles selling a million copies each in Britain alone.

Maurice Oberstein, the chairman of the BPI and also of CBS Records, which has dominated chart analyses statistics through much of the build-up of British talent says: "By skill and determination we've come back. The British record industry is truly great. And here by birth an American."

Spotlight on the U.K.

Record Companies Turn Profit Again
TANTALIZING TALENT CHASES GLOOM AS INDUSTRY TACKLES TASK OF RECOVERY

By PETER JONES

There's an overall feeling of optimism in the British record industry today, a general aura of upbeat in all the affiliated areas of music as a creative selling point, that the tidal wave of economic recession and doomy bottom line figures has at last turned.

Some key executives see perhaps a magnified picture of emergent prosperity; some still peer through a clouded projection. But the British Phonographic Industry itself watchdog/guardian of the record business, claims: "Though there are no audited figures to prove the point, it's likely that following several lean years, the record companies are becoming profitable again."

In the event, CBS has been having a great run in Britain as top singles and albums company. CBS U.K. managing director Paul Russell asserts: "There's no dearth of talent. More and more U.K. artists are making it big in worldwide charts. Sure, we need more dialog with the retailers, not least over how best do you sell cassettes? The prerecorded tape is certainly 40% of the market, could be 20% higher in certain kinds of music, but the trade still grapples with how best to show off the software.

"The retailers still have their gripes about the manufacturers. But the plain truth is that today Britain happens to be the center of the musical universe. These things can be encyclical, but that's how it stands right now. And what always amazes me is the sheer depth of musical knowledge among the people who run the major retail chains. People tend to think that only the record companies know about music, but when you come to the big chains you realize those running the music sections are real music freaks."

Talent is the key to the current revival situation, admits Russell. He's sure the U.S. will light back against the way British acts, even Italian, or Australian, or German, take up market share. He accepts it is easier for a new U.S. act to gain experience as a performing group, whereas in Britain anything to do with the arts, certainly in the university/college scene, tends to be the first to suffer from financial cutbacks.

"But in Britain now people will still spend their money and turn up for the top talent. Neil Diamond, Stevie Wonder, Dylan, Elton John, the big names. We had Paul Young come through to join them. Years ago you could build an act through the university scene which wasn't so hit-orientated but more music-orientated."

In promotional terms, Russell sees problems over television merchandizing. "Costs have escalated. We have a generally static market, and in the near future, with slightly increased monetary unit value, but a dramatic upturn in television costs. We just can't keep on doing it.

"The profit margin just keeps shrinking and shrinking. When you get the good campaign, it has to be that much bigger to pay for the ones that aren't doing it. We'll be more sophisticated about tv campaigns, but we'll carry on because it's an effective way to sell.

"Despite all the doom and gloom, if record companies watch costs and check out talent, there's still profit and excitement in our business. Apart from countering the blank tape machine, which is a matter of trying to climb Mount Everest without oxygen, then everything else really is okay. The problems we face are those of the excitement of new equipment and so on, rather than problems of oh, hell, how are we going to make any money.

"As long as the British industry, and CBS is front-running now, finds its artists of importance on an international basis, then we'll have more to invest in local talent. The language of music is either English or Spanish, so we're in good shape there, too."

Phil Cooper, managing director of **Island Records International**, justifiably proud that the label has been enjoying the most successful year in its 23-year history, is another top executive convinced Britain's reserves of musical talent will produce international hits right through the foreseeable future.

Island, which recently acquired 50% of Stiff Records, has had major chart success this year with Bob Marley, U2 and Frankie Goes To Hollywood. But Cooper acknowledges that there'll be no return to full prosperity for the U.K. record industry until unemployment is cut back and the value of the pound sterling in the currency exchange markets.

Says Cooper: "The record-buying public gets younger and most buy music out of pocket money. If their parents are out of work, there's not much pocket money. And if the kids leave school and can't find work either, then records become luxury commodities."

Economic reasons are cited by Cooper as reasons why the Compact Disc "has not made the predicted market impact. But it'll be a different story three years from now if CD can stand up to competition from VHS stereo. This battle will be between the quality of digitally transferred sound and vision and the increasing flexibility of Compact Disc with the future advent of the in-car and Walkman-type players."

One development in the U.K. market is the multimedia package which Island has successfully introduced in the case of Bob Marley.

Says Cooper: "We advertised the album, the cassette and the video and we found that people were buying the LP, using the cassette for the car and also buying a video. So it becomes a kind of collector's item and people want the whole set."

As for radio/tv matters, Cooper is convinced the BBC is the outstanding medium for creating hits. He claims: "If you have Radio One and also 'Top Of The Pops,' then you're covered. But he also hands out praise to Channel 4's "The Tube," on the commercial end of British television, and says: "People said it would never survive when it started. But it's built and never dropped below a certain standard. That standard reflects the energy and excitement of the British record

(Continued on page UK-8)

Peter Jones is Billboard's International Editor in London. Assistance on this story provided by Mike Hennessey, Nick Robertshaw and Patricia Eliades.



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Spotlight on the

U.K.

By JOHN DEACON
Director General, British Phonographic Industry

Despite the damage caused by home taping, commercial piracy and other infringements of our rights, U.K. turnover in 1983 increased in real terms for the first time in five years.

The value of trade deliveries last year was £287.1 million (roughly $385 million), up 5% on 1982. This steady sales progress continued into the first quarter of 1984, with sales up 9.5% as compared with the first three months of 1983, well ahead of the 5.2% rate of inflation.

But the real rewards of British creativity came with foreign sales, particularly in the U.S., where in 1983 British music and British artists occupied a solid 35% of Billboard's top 100 singles and album charts.

The prerecorded cassette continued its upward trend accounting for around 40% of the total album market. The LP disk, though registering a 6% drop in sales in 1983, held up well in the first quarter of 1984, 3% up on the comparable period last year.

The singles market continued to decline gently with unit deliveries down by 6% last year, although the influence of the 12-inch single (now accounting for 28% of the singles market) ensured an increase in value of 4%.

The Compact Disc, since its U.K. launch in March, 1983, has made a steady entry into the market with deliveries to the trade running at 30,000-40,000 units a month. It is hoped that the introduction of domestic production will stimulate further penetration of this medium.

The encouraging, though modest, upturn in sales in 1983 masks the fact that when actual consumer demand for music is considered, the British record industry should be enjoying exceptional years of profitability.

Regrettably, some 18 million adults are getting their music for nothing, or at least just for the price of enough blank tape on which to copy it.

The cancerous effect that home recording is having on the music industry was revealed in the latest detailed survey commissioned from the British Market Research Bureau. Some 77% of adults now live in a household which has tape playing equipment; some 80% of tape recorder owners in the 15-19 year age group use their machines for copying music.

In total, some 673 million recordings of music were estimated to have been made in 1983, an increase of 30% since 1981 when the survey was last undertaken. If it were not for the fact that the vast majority of the 80 million blank tapes imported into Britain in 1983 were used to infringe copyright music, the blank tape industry would be considerably smaller and tapes more expensive. What use is blank tape without the material to be recorded on it?

The British music industry is actively pursuing its case for a blank tape and hardware royalty. After years of apparent lack of progress, there are signs that the new government, now into its second year of office, is being persuaded towards the principle of a royalty. Such has been the great level of interest since the government's last disappointing Green Paper, published in 1981 (which came down against a home taping royalty) that it intends to issue a further consultative document later this year. This is likely to coincide with the European Common Market Green Paper on copyright.

One important comment made by the minister during his statement on the film industry is that a home taping video and audio royalty would be "to protect copyright owners—not to recycle funds."

There has, in fact, already been some activity on the copyright legislative front this year. The Cable and Broadcasting Bill has recently become law. The Bill provides full legal protection to copyright owners of sound recordings in cable broadcasting and a measure of protection in satellite services

Some anomalies remain and the government has indicated that these will be cleared up in the general copyright reform bill which now seems likely to become law during the 1985-86 parliamentary session.

In February this year, the BPI took a very substantial and significant step forward in its well-publicized campaign to restrict the availability to the public of cassette machines offering an audio-headed dubbing facility often at less than real time.

An agreement was reached with the Aiwa company whereby Aiwa withdrew from the U.K. market machines with a quarter time dubbing facility. Discussions are currently taking place with the hardware manufacturers' and importers' trade bodies to extend the ban further.

Commercial piracy at 4% of the U.K. market may not seem large in comparison to the Far East, but there is certainly no cause for complacency. As one counterfeit ring is put out of business by the BPI antipiracy unit, another inevitably takes its place. Antipiracy measures cost the record producers and publishers over £500,000 (around £650,000) a year. It is money well spent. Piracy will only be kept under control by constant vigilance and a continued investment of funds.

The industry has shown that when it is provided with the legal armoury, as with antipiracy laws, it can take care of itself. Copyright is fundamental to the commercial viability of any legitimate industry. All the British record industry now needs is the will on the part of the government to provide some assistance in obtaining fair remuneration for the use of its copyright material by home tapers.

Recognition of the importance of the British record industry to the commercial vitality of the U.K., both in terms of exports and invisible earnings, came at the third British Record Industry Awards Dinner when the minister for corporate and consumer affairs attended, along with a number of other leading politicians.

Hosted by Tim Rice, awards were presented to George Martin for his outstanding contribution to British music, to Culture Club as the best British group and for "Karma Chameleon" as the best selling single of 1983, to Annie Lennox as best female singer and to Paul Young as best British newcomer. Michael Jackson was voted best international artist and "Thriller" the best selling album of the year

Now it seems probable that the 1985 British Record Industry Awards event will be nationally televised.

This year finds the British record industry, after five years of factory closures and job redundancies, in a surprisingly lean and fit state of health. And, creatively, we are witnessing a resurgence of the Beatles era of 20 years ago.

BPI Viewpoint
FOREIGN SALES, U.S. CHART STRENGTH REFLECT WINNING BRITISH CREATIVITY



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INDUSTRY TACKLES

(Continued on page UK-2)

industry today."

Yat offsetting his general air of optimism for the future of the U.K. industry is Cooper's deep concern for the problems of piracy. "Tougher legal deterrents are essential to combat this problem and protect the industry from these parasites."

The consistent growth of the cassette market is going to remain an inhibiting factor where Compact Disc U.K. market place impact is concerned, avers Chris Wright, co-founder of **Chrysalis Records.**

He goes on: "For the enthusiast with an interest in increased sound quality, CD is not expensive when compared with a good 12-inch deck but, as a universal soundcarrier, it is expensive in relation to the cassette player, especially when you consider that taped music can be played right now at home or in the subway or at all points in between. Personally, I'd like to see even more retail outlets for cassettes to promote sales."

Wright also feels that until there is simultaneous release of CD, cassette and LP there will be market resistance to the former. "No one is going to wait around for an exciting group to become available on CD when he can immediately buy an LP or cassette.

"But videos are really helping to sell music to the young people. The good video is creating a music market with the under-12s, which is good for the industry right now and is its longterm strength. They watch the video, then buy the record or cassette."

Wright says significant bands have developed from the new talent crop of the past few years and he predicts the arrival of a lot more through this winter. "The public is looking for new acts, new names," he says.

* * *

Pricing is the biggest problem the U.K. faces, according to Gereth Harris, divisional marketing manager of **RCA Rec-**

SADE

ords, lining up his opinion line with that of U.K. chief Don Burkhimer, from the U.S. and therefore comparatively new to the marketplace.

Says Harris: "Prices have simply not kept pace with inflation. There's a need to stimulate extra business to maintain the artificially low cost at retail level. British Phonographic Industry pricing for 1978 shows the retail costs of an album at £3.99 (That's roughly $5.1 9) and a single at 80 pence (or $1.04)." The equivalent U.S. prices are taken on an exchange rate of $1.30 to the pound sterling.

For 1983, the BPI listing shows a £4.99 (around $6.48) price tag for an LP and some £1.35 (roughly $1.75) for a single. Yet, says Harris, in 1984 there is still consumer resistance to paying over £5 (or $6.50) for an album. Though acknowledging that inflation linking is a complex issue, Harris says album prices could have risen by now to between £6 ($7.80) and £7 ($9.10). "Discounting the complicating factors, an LP's true value today must be at least 30% higher than the current average retail price."

Retailers are playing their part in attempting to increase sales, in his view. "The larger multiples are prepared to price-promote on top-line products, leaving the rest at usual mark-up. And it's good to see the aggressive attempts by the independent trader to get the public back into the record stores. A relaxation of Britain's Sunday trading laws might help the situation but apart from physically dragging people in off the streets it is difficult to say precisely what more they can do."

Harris says a major factor militating against industry attempts to increase prices is the fear that parallel imports, already such a problem, would escalate dramatically. Even with prices held down, parallel imports into the U.K. last year were up 10% at 30 million units on the previous year.

Because of the squeezing of profit margins, Harris believes more labels will amalgamate into larger conglomerates and that there will be a continuing reduction in the number of independent retailers.

He also sees the Compact Disc as a survivor, a configuration sure not to meet the same fate as did the ill-tated quadrophonic sound format. "While CD is still in its infancy, it has ultimate potential. And remember that after many years, the Cassette still has only around a third of the U.K. market and certainly has not yet replaced the black disk. In five years, with the development of the CD in-car machine and the Walkman attributes, the CD story could well be very different."

* * *

It's going to be very much a static year for the U.K. record industry, reckons Ian Ackman of **Warner Bros** divisions U.K. , **WEA Records** and **Warner Brothers Music.**

And the introduction of Compact Disc technology into the marketplace isn't going to speed things up over much, he adds, mainly because of the hardware prices still hovering in the marketplace. But, he says, optimistically but fervently: "When hardware prices come down, there will be a speedy pick-up. Eventually, taking a longterm viewpoint, CD should take over."

As for music videos, Dickins accepts that they have become a very expensive item for virtually all record companies. However, he goes on: "They are now demanded by just about every act with a single release in the offing. When a video works it is invaluable. Most times they are certainly workmanlike, often very good indeed, but they are of little use in the U.K. There's no doubting however that they provide international promotion with a very useful tool."

Dickins is another who welcomes the new channel who feels that the growth of independent broadcasting is not really producing an effective alternative to the long-established state corporation **BBC**, not in terms of programming or general exposure "But I have to add that the pirate stations, and that particularly involved Laser 558, which is U.S.-geared and organized, are certainly beginning to. This could well add up to a worthwhile new arm of promotion."

And Dickins remains in tune with the general feeling that British retailers are not just maintaining the pressure to sell product but also stepping up their operational standards. "Many really are becoming that much better to deal with today's demands. The shops themselves are being made that much more attractive."

* * *

The advent of the 12-inch single has done a great deal of harm to the record industry because it has aggravated the decline of album sales, according to **Virgin** group chief Richard Branson.

"Previously the public had to buy an LP in order to own the two or three tracks they really liked by a particular artist. Now they can get them on a maxi-single more economically," says Branson.

The other major factor in the LP sales slump is the high level of home taping. "But," Branson maintains, "I believe that the spoiler signal solution of this problem is more feasible than a blank tape levy.

"Certainly a tape levy would be nice, and the blank tape manufacturers can certainly afford it, but the perfect answer is the spoiler signal which, following certain information that I have had in recent weeks, now seems a much more practical proposition than it did earlier.

"Meanwhile I believe record companies can help reduce the incidence of home taping by making sure they use the best possible technology for the manufacture of records."

As might be expected of a man whose group has almost doubled its profits every year in the last five years, Branson is optimistic about the future for the U.K. music and home entertainment industry. "But it's important to have the flexibility in your operation to change emphasis as the market situation changes. For example, if the general market declines and unit sales are down, you have to explore every way of making money out of records. That's why we have record shops, export operations, recording studios, clubs and so on.

"Also we think cable and satellite will be here to stay. One particular field of activity is going through a slack period. At present, though, we only have one division in the group which is not profitable and that's the new satellite Music Channel. But we don't expect to make a profit on this for two or three years."

Branson is happy about the marriage of visuals and music. "All industries have to move on and the video market is growing and is profitable. We're specially interested in the development of cable and direct broadcast satellite (DBS) transmission, which have the same kind of excitement as television did in its infancy."

He certainly sees the strong possibility of music videos becoming a major market in themselves, instead of necessarily an aid to sell audio. "A bigger band can make hundreds of thousands of dollars from video sales worldwide. Very respectable money. You're not getting back all that you spend as yet, but that time will come."

And he believes in the future of Compact Disc, even though the format hasn't yet been "marketed that well" in the U.K. "It's wonderful to be able to have a whole new market for all those people who bought 'Tubular Bells' 10 years ago."

Virgin future plans also take in the development of electronic instrument lines, the Synthax, and constant updating of its studio facilities.

As for the trend to bigger groups and companies, Branson says: "The more the bigger companies get broken up into smaller units, the better for industry. They're hopeless on a creative level. That's why we set up new companies like Ten Records. Mergers make big clumsy outfits clumsier. I can't see why anybody objects. Merging doesn't make them more efficient. It might help profits in the short term by cutting down on staff, but mergers make it easier for the competition."

* * *

Peter Jamieson, managing director of **EMI U.K.,** believes there will be an improvement in sales over the year ahead but emphasizes: "It won't be a dramatic amazing, unbelievable sensation, shock-horror turnaround, and anyway it'll be achieved as every-growing expense on everything from tv time to free records, so profitability itself won't increase. But we hope the overall business will be more evenly distributed."

There will, he expects, be a steady growth in Compact Disc impact but insists: "It'll never be a truly universal soundcarrier. The cassette will remain over all as the prime soundcarrier, and it's nearly taking 50% of sales right now, and will always be more important than CD."

Music videos? Says Jamieson: "This is a huge growth area in our expenses column. It does help sell records and does make it more difficult to sell music without that visual backup. Without music video, U.K. sales in recent years would have been much worse even than they were. But we record companies can't sustain for much longer the cost of financing music vidclips. We've got to pursue areas of financial return for them. We've got to pursue longterm gains."

The main changes at music retail level is the progressive demise of the independent, says Jamieson. "It's hard to be a loner in record retailing. Discounting now is pretty static at a high level, but there are more giveaways and so on. Basically, retailers and record companies are both doing pretty well all they can in the face of very difficult odds."

* * *

The British industry needs to adopt a more realistic approach to be cost effective in a contracting market. That's the view of A.J. Morris, managing director of **Polydor Records,** who notes the trading pattern of the last few years persisting through to the end of 1984.

"We'll end on a strong note with many major releases. But the market will still be polarized with only the top five singles and albums doing any real business."

Morris regards the current "preoccupation" of record companies with the promo video as the industry's "biggest single curse." He stresses: "There are simply not enough outlets for exposure to justify the production investment."

But he does see a profit to be made from the promo video by an artist of stature in the retail music video marketplace. "For instance, Paul Weller of Style Council is a viable product on video who definitely promotes record sales and attracts the video buyer."

Major growth areas, says Morris, are the prerecorded cassette and Compact Disc sectors. "The former has buoyant sales now and the latter format of CD will be felt at the end of this year and even more strongly in 1985." With a large percentage of Deutsche *Grammophon* classical sales already in CD format Morris sees the CD as having stand-out potential and, with the cassette, an eventual replacement for the conventional LP.

The Polydor chief sees the easy duplication of musicassettes as a major contributing force against the survival of the black disc. "We've got to rationalize the number of factories used for the manufacture of records because there just isn't the workload to cover rising overheads."

* * *

Don Ellis, managing director of **MCA U.K.,** sees promotion and retailing as the two main problem areas for the British record industry. "London will never be less than an equal partner with New York and Los Angeles, New York and Nashville as a major creativity center. Britain has always been the key to developing talent for the English-speaking market worldwide and will continue to do so.

"But, alas, getting the product to the public is a different story altogether."

He sees the U.K. industry as being ahead of its American counterpart in outlets for tv exposure of chart material. "Apart from MTV, American networks still ignore pop music and, if they do at all, they do it badly. There's nothing in the U.K. like the BBC's 'Top Of The Pops.' But when it comes to radio, there's only Radio One for breaking records in the U.K., whereas in the U.S. there can be around 50 stations in one metropolitan area."

Ellis says that U.K. independent radio doesn't yet offer either broadcasting opportunities to record companies or an effective alternative to the BBC in terms of product exposure.

"In a market which doesn't justify its own investment in U.K. sales, the promotion video has proved a positive bonus for overseas business. That's not to say that video hasn't been a terrible burden in terms of increased costs this past years, but there's still the unexplored potential of the music video sales maket where we could cross-sell."

As with other technological advances, video is seen as both help and hindrance by Ellis. "It can sell records and, at the same time, compete with those sales."

CREDITS: International Editorial Director, Mike Hennessey; International Editor, Paul Sacher. Cover & design, Ginny Schafer.

ALCHEMY IN THE U.K.

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In 12 short months the new management of WEA U.K. have turned base vinyl into precious metals

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HOWARD JONES
Album
Humans Lib ✱ Platinum

THE PRETENDERS
Album
Learning To Crawl ✱ Silver

NEIL
Single
Hole In My Shoe ✱ Silver

AZTEC CAMERA
Album
Knife ✱ Silver

EVERYTHING BUT THE GIRL
Album
Eden ✱ Silver

ECHO AND THE BUNNYMEN
Albums
Crocodiles ✱ Gold
Heaven Up Here ✱ Gold
Porcupine ✱ Gold
Ocean Rain ✱ Gold

ELAINE PAGE
Albums
Stages ✱ Double Platinum
Cinema ✱ Gold

In the coming months watch out for these names

STRAWBERRY SWITCHBLADE
ELLERY BOP
THE SISTERS OF MERCY
THE ASSOCIATES

*

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HENRY ALLEN: THREE EVENTFUL DECADES

Retiring Cotillion Chief Reflects on a Productive Career

BY NELSON GEORGE

NEW YORK In retiring after 31 years, Henry Allen, president of Cotillion Records and vice president of black music at Atlantic Records, is ending a career that spawned four generations of recording artists from the Drifters to Aretha Franklin, from Chic to Stacy Lattisaw.

"I was one of the first blacks in our industry to cross the line to the executive level, moving up the corporate structure and setting an example as I did," says Allen, 62, who officially leaves in March. Despite all his years in the business, he says, "In the morning I still get the alarm clock on the first ring"—and he still enjoys a job that Atlantic's Ahmet Ertegun almost didn't give him.

Allen had been a jukebox repairman based in Springfield, Ohio before coming to New York seeking a job in the record business. For a time, he worked at Tops, an operation that sold singles in packets of five in the early '50s.

Looking at the music Tops distributed, he noticed that the most consistent seller of r&b music was Atlantic Records. He went over to its then modest midtown Manhattan office and was interviewed by Ertegun, who liked his enthusiasm but had no positions available.

Yet when Allen arrived home there was a message from the Atlantic president offering him a spot in the company's disorganized stockroom. It was a foot in the door and Allen took it, seeing it as an opportunity to learn.

Since that day in 1954, Allen has held numerous jobs at Atlantic, from local promotion man handling New York and New Jersey, to Eastern promotion representative covering New York to New Englan
heading the revitalized black-oriented Cotillion label, which he has done since 1976.

Of his days as a promotion staffer, Allen proudly notes, "I worked everything we had: the Bee Gees, Vanilla Fudge, the Young Rascals—as well as our strong roster of black acts: Wilson Pickett, Aretha, Sam & Dave and the many others." He recalls fondly that he was involved in breaking Atlantic's first white pop act, Bobby Darin, in 1959.

One of Allen's more interesting accomplishments was his role in getting record stores to place speakers on the sidewalk. "Before the ghetto got really bad, every other store was a record store," he recalls. "We always had a host of good black acts. We, in fact, had so many we couldn't always get them on the air at once.

"So I encouraged the stores to play our music. I'd get a hot Wilson Pickett record and bring it up to 125th St. They'd play the record, and the street would light up. The store personnel would monitor the record for me, and I'd compensate them with records. It was a personal thing in those days."

Allen maintains that much of his success in the industry can be traced back to the civil rights movement. "Dr. King and the black upswing helped bring a positive environment in which the country was ready to work for the upgrading of blacks," he says. "I was a low-key guy because I thought that was better for what I wanted to do in working within the system." Allen blows with pride that over the years he has given many people in the record industry their start, including many blacks in the unglamorous but essential areas of auditing and bookkeeping at Atlantic.

Though he'll be retiring, Allen still plans to remain involved in the careers of proteges Stacy Lattisaw and Johnny Gill. About Gill, who just turned 18, he notes, "I have an unwritten commitment to his parents that I'd remain involved with him until he began to fulfill his great potential."

Contemplating the number of major black crossover records in the last year, Allen says, "Blacks in the record industry are in a good position. We're needed more than ever."



Love Finders. Laughing at a recording session of the theme to the ABC series "Finder Of Lost Loves" are, from left, Burt Bacharach, Donnie Warwick, Glen Jones and Carole Bayer Sager. Bacharach and Sager wrote the song and Warwick and Jones recorded it. "Finder Of Lost Loves" is the title of Warwick's next Arista album, while the duet also appears on Jones' RCA album "Finesse."

Programmers' Coalition

Drive for U.S. Blues Week

BY HARRY WEINGER

NEW YORK Efforts are underway nationwide to promote National Blues Music Week in conjunction with the upcoming Black History Month. The event, which began in 1982 as an offshoot of the Delta Blues Festival, is set for Feb. 17-23.

The Dallas-based Young Black Programmers' Coalition (YBPC) is expanding its focus this year, and is enlisting the Blues Foundation of Memphis, Living Blues magazine and the Black Music Assn., as well as the Delta Blues Festival, to "get support from the industry to pay homage to blues music," according to YBPC spokesman Robert Rosenthal.

Rosenthal says mailings have gone out to hundreds of radio stations, encouraging them to bring attention to blues artists via an increased airplay and/or special features. He says the greatest response has come from public and college radio, although, he adds, "There is interest from stations that don't normally program a lot of blues, including WYLD in New Orleans."

In addition, three record labels with special interest in the blues have made available public service announcements from their artists. Alligator, Wolfen and MCA are providing the YBPC with 30-second messages for distribution from blues stars, including B.B. King, Koko Taylor, Denise LaSalle and Johnnie Taylor.

Local blues societies are said to be ramping up their efforts. Blues Foundation chapters in Arkansas, Texas and Washington are producing local events to coincide with the declaration. In Dallas, blues artist Joe Blue will be performing at the Townhouse Hotel for the entire week, while Buddy King, longtime blues supporter and host of radio show "Blues Alley," is spotlighting the blues on 250,000-watt radio station KERB.

King recently moved to Texas after a long stint at blues haven KAAY in Little Rock, Ark. His weekly program was reportedly heard in 22 states and 13 countries.

The "Super Fly" soundtrack is so good (an argument can be made that it was as significant a work as Marvin Gaye's "What's Going On") that it would be nice if it were reissued as a midline album.

THE RHYTHM & THE BLUES

by Nelson George

A MANHATTAN revival house recently screened that early '70s blaxploitation classic "Super Fly" as part of a black film series. Though the print was rough in spots, the vitality of the film brought to mind some observations about the nature of film image and music as a creative and sales tool.

Music industry historians tend to cite "Saturday Night Fever" as establishing the precedent that pop music helps sell films and vice-versa. Yet a look back to the early '70s shows that the black film boom of that period actually played an important part in establishing that connection.

Isaac Hayes' Oscar-winning "Shaft" score in 1971 is the most obvious example, but there are many others: Mayfield's "Claudine" and "Sparkle" scores; Willie Hutch's "Brother's Gonna Work It Out" for "The Mack"; the eerie vocal textures of Marvin Gaye's "Trouble Man" title theme; Herbie Hancock's work on the two films by black director Michael Shultz that used black music superbly, be it Motown classics ("Cooley High") or Norman Whitfield extravaganzas ("Car Wash").

"Car Wash," in fact, was a tour de force by producer Whitfield, who used the film to create and break a new group, Rose Royce. In retrospect, we can see that "Car Wash" was nothing but a long music video, as were parts of "Cooley High"—and that in ambiance and editing, they were superior to many contemporary music videos. (Ironically, Shultz's foray into music video with Earth, Wind & Fire seemed stilted.)

But the classic score and, probably because of it, the best film of the blaxploitation genre was "Super Fly." Even on small revival house speakers, the brilliance of Mayfield's score was overwhelming. The words and melodies of Mayfield, the rhythms of the Curtis Mayfield Experience, and the horn and string arrangements of Johnny Pate have somehow gained in resonance and power over the years. Though the Gordon Parks Jr. film was widely criticized at the time for glorifying a coke dealer (making it a kissing cousin to Brian DePalma's recent "Scarface"), Mayfield's lyrics are clearly anti-drug.

The "Super Fly" soundtrack is so good (an argument can be made that it was as significant a work as Marvin Gaye's "What's Going On") that it would be nice if it were reissued as a midline album.

WELDON MCDOUGAL III has been around the music industry for more than a decade, working as a promotion man for Motown, Philadelphia International and other companies. It was while McDougal was working with the Jackson Five that **Michael Jackson** asked him if he would use his camera to photograph the group performing the National Anthem at a ball game in Cincinnati. The picture was purchased by a local newspaper, suprising McDougal and infecting him with the photography bug.

Today that interest has resulted in the most historically interesting Michael Jackson fan book to date. **"The Michael Jackson Scrapbook: The Early Days Of The Jackson 5"** (Avon, 128 pages, $10.95) features more than 100 mostly color photographs of the J5 during the days of Jacksonmania. The pictures are a mix

'Super Fly' holds up as both movie and music

of informal poses, onstage shots and the group interacting with fans, other performers and each other. There are some excellent portraits of young Michael as well as **Berry Gordy**, Motown's **Suzanne dePasse** and the author himself taken by the Jacksons. The text, compiled with the aid of Billboard's own **Brian Chin**, is slanted to a young audience, but because of McDougal's behind-the-scenes role in the Jackson Five's career, it contains many insights into the marketing of that teen phenomenon.

SHORT STUFF: "Coast To Coast Top 20," a three-year-old syndicated radio show that was the industry's first black countdown program, will now be based on Billboard's black singles chart. The two-hour show is hosted by 18-year radio veteran **Doug Steele**, with the aid of **David Houston** and **Brenda Starr**. Features on the show are "The Coast To Coast Dedication," "SunSigns" and "Musical Profiles." The show is owned by American Media. For more info, call (404) 349-2200 . . . Foxx Live 85" is an album by **Redd Foxx** on his own Reddy Freddy Records that features not just the usual "adult" comedy routines, but also Foxx crooning the '40s tune "Knock Me A Kiss" recorded by many, including **Louis Jordan**. Foxx has also issued the song as a single. For more info, contact Foxx's label at 933 North LaBrea Ave., Hollywood, Calif. 90038 . . . **Jeffrey Peisch**'s book on **Stevie Wonder** (Ballantine, 147 pages, $2.95) contains a very solid chapter on the musician's successful efforts to get **Dr. Martin Luther King Jr.**'s birthday made a national holiday, including bits of his testimony before Congress . . . **Rufus & Chaka Khan** are back together again, cutting a studio album together for the first time in three years. That's welcome news to anyone who has lamented the on-again, off-again musical marriage of this great singer and superb band. **David "Hawk" Wolinski**, a Rufus member who has made a name for himself as a writer/producer, will handle some cuts



PHILLY WORLD RECORDS
would like to thank
all of
black radio
throughout the country
for its

#1 RECORD

"GOTTA GET YOU HOME TONIGHT"

by
Eugene Wilde

on
PHILLY WORLD RECORDS & TAPES

Following up this huge success,
his new single "RAINBOW"
ships January 21, 1985

Billboard HOT BLACK SINGLES

Compiled from national retail store and one stop sales reports, and radio airplay reports

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER / LABEL & NUMBER / DISTRIBUTING LABEL	Weeks at No. One	ARTIST
1	2	4	16	GOTTA GET YOU HOME TONIGHT MCGUFFEY, BEAUMONT, SCHLITZ, WILLIAMS / EUGENE WILDE - ATCO		◆ EUGENE WILDE
2	6	10	7	MR. TELEPHONE MAN N. WHITFIELD / WHITFIELD 23765 - MOTOWN		◆ NEW EDITION
3	3	2	14	TREAT HER LIKE A LADY BELL BIVENS & FAR AWAY / CREW 3765 - MOTOWN		◆ THE TEMPTATIONS
4	5	5	9	LOVE LIGHT IN FLIGHT S. WONDER / MOTOWN 1767		◆ STEVIE WONDER
5	5	6	10	WIS-E-O L. MORETTA O'BELL, ROD'S & THE GANG / DE LITE 816 611-7 - POLYGRAM		◆ KOOL & THE GANG
6	7	7	10	RAIN FOREST P. MASCOLO / PAISLEY 7059		PAUL HARDCASTLE
7	1	1	12	OPERATOR R. ALLEN / SOLAR 7-69668 - ELEKTRA		MIDNIGHT STAR
8	10	11	9	BEEP A FREAK CAMPBELL, DAVIS & LAWRENCE / 2605 - RCA		GAP BAND
9	9	12	9	LIKE A VIRGIN NILE RODGERS - MARTIN / 7-29210 - WARNER BROS.		◆ MADONNA
10	15	19	8	MISSING YOU MICHAEL A. GRIMM / 14045 - RCA		◆ DIANA ROSS
11	16	20	12	THE MEN ALL PAUSE MICHAEL A. GRIMM AND MYSTIC LAYTION / 14045 - RCA		KLYMAXX
12	8	3	18	SOLID A. JOHNSON & V. SIMPSON / CAPITOL 5397		◆ ASHFORD & SIMPSON
13	17	27	6	I WOULD DIE 4 U PRINCE / WARNER BROS. 7-29121		◆ PRINCE & THE REVOLUTION
14	12	15	10	JAMIE R. PARKER JR. / SPECIALTY 9793		RAY PARKER JR
15	24	32	7	EASY LOVER P. BAILEY / CHI-SOUND 30 CHI-79		◆ PHILIP BAILEY
16	13	13	12	YOU USED TO HOLD ME SO TIGHT T. HOUSTON / 38-05788 - ARISTA		◆ THELMA HOUSTON
17	11	8	15	SHOW ME L. LOVE, T. HOUSTON & BRAINBRAKE / RCA 13872		GLENN JONES
18	18	9	14	LOVER GIRL R. ALLEN / MCA 23486		◆ TEENA MARIE
19	14	14	12	DO WHAT YOU DO JAM & LEWIS / A&M SP-12909		◆ JERMAINE JACKSON
20	21	22	11	LOVER BOY L. GRAHAM JR. / MOTOWN 1764		◆ BILLY OCEAN
21	27	29	8	LOVE IN MODERATION D. WARD / CAPITOL 5396		GWEN GUTHRIE
22	25	35	6	20/20 R. TITTLE, MARK WARNER BROS. 7-29120		GEORGE BENSON
23	23	26	9	MECHANICAL EMOTION B. BAKER / LAFACE 7-69671 - ATCO		VANITY
24	28	31	10	HANG ON TO YOUR LOVE SADE / PORTRAIT 07-03662 - EPIC		◆ SADE
25	28	8		REQUEST LINE J. BELGRAVE & MASTERPIECE / GARY REALITY 230 SWEAR 1 OF 2/3	BOLA, MASTER SCOTT AND THE DYNAMIC THREE	
26	20	18	17	THE WORD IS OUT M. TOLBERT / MOTOWN 1763		◆ JERMAINE STEWART
27	32	38	6	THE BORDERLINES GERARD / ARISTA		◆ JEFFREY OSBORNE
28	19	16	13	CONTAGIOUS R. ALLEN / SOLAR 7-69683 - ELEKTRA		THE WHISPERS
29	40	53	7	TONIGHT K. EMBRY, RA KO FOR THE WORLD / RCA 13507		READY FOR THE WORLD
30	39	50	8	NEUTRON DANCE K. RIVERS / MOTOWN 1765		◆ THE POINTER SISTERS
31	22	17	19	TEARS T. SULLIVAN, P. HALPIN, TOMMY BOY 848		THE FORCE MD'S
32	26	21	16	JAILHOUSE RAP A. NELSON / MOTOWN 1762		◆ FAT BOYS
33	31	23	21	FRIENDS/FIVE MINUTES OF FUNK JOSEPH, MIZE & BOLTON / CBS		WHODINI
34	54	63	4	ROXANNE, ROXANNE HILL / HARDY, SELECT / ATLANTIC		UTFO
35	42	46	9	CITY GIRL R. ALLEN / SOLAR 7-69672 - ELEKTRA		RONNIE LAWS
36	43	43	10	YO LITTLE BROTHER W. CLOUT / MOTOWN 1766 - BRIDGE 7-99697 - ATCO		◆ NOLAN THOMAS
37	30	25	21	COOL IT NOW ● J. BRUNETTI / ELEKTRA 7-69655		◆ NEW EDITION
38	44	44	9	LOVERIDE R. DEMERY / ISLAND 99740 (7-) - 4 ISLAND		NUANCE FEATURING VIKKI LOVE
39	34	24	20	I FEEL FOR YOU ● K. KHAN / WARNER BROS. - 29185		◆ CHAKA KHAN
40	45	48	8	FAST GIRLS J. JACKSON / A&M 2693		JANET JACKSON
41	35	34	16	LET IT ALL BLOW D. WARD / CAPITOL - MOTOWN 1760		◆ THE DAZZ BAND
42	60	57	4	SUGAR WALLS S. MAYHEW / SUGARHILL 748 (MERCURY) - POLYGRAM		SHEENA EASTON
43	47	47	14	CHANGE YOUR WICKED WAYS M. WILLIAMS / MOTOWN 1761		PENNY FORD
44	46	49	9	LOVIN' M. WILLIS, TOMMY BOY 847		JONZUN CREW, MICHAEL JONZUN
45	48	51	9	ELECTRIC BOOGALO CHAMPAGNE / CAPITOL 5414 - EMI - POLYGRAM		◆ JULIE AND JERRY
46	55	60	7	THIS TIME CHAMPAGNE / CAPITOL 24 (7-)		CHAMPAGNE
47	52	57	6	EDGE OF THE RAZOR M. WILLIS, TOMMY BOY 850 - POLYGRAM		STEPHANIE MILLS
48	49	54	7	STEP OFF J. MCMANN & SUGARHILL 27723 (M.S.)	THE FURIOUS FIVE FEATURING COWBOY, MELLE MEL & SCORPIO	
49	53	56	6	DANCIN' TO BE DANCIN' FRANKLIN / MERCURY - POLYGRAM 7-7077 - RCA		SKYY
50	50	52	9	THIS IS OUR NIGHT J. MCCLURKIN / CAPITOL - PRIVATE 7-44 (7-) - EPIC		THE STAPLE SINGERS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER, LABEL & NUMBER / DISTRIBUTING LABEL	ARTIST
51	57	61	7	CAN I B. EARLY / WORLD 7-99682 - ATCO	CASHMERE
52	66	—	2	OUTTA THE WORLD M. MCCLARY & V. SIMPSON / CAPITOL 5424	ASHFORD & SIMPSON
53	65	—	2	THE BIRD D. HARRIS / HARRY CARNEY, WARNER BROS. 7-29084	THE TIME
54	59	65	4	BASKETBALL J. JOHNSON / MERCURY 884 885 529 7	◆ KURTIS BLOW
55	80	—	2	THIS IS MY NIGHT A. MASON / WARNER BROS. 7-29087	◆ CHAKA KHAN
56	33	30	13	NO ONE'S GONNA LOVE YOU C. SAMPLE / MCA 7-23986	THE S.O.S. BAND
57	84	—	2	CARELESS WHISPER G. MICHAEL, GEORGE MICHAEL & JACKMAN / RCA 13970	◆ WHAM! FEATURING GEORGE MICHAEL
58	70	87	3	METHOD OF MODERN LOVE DARYL HALL & JOHN OATES / JAMMYSHOE / RCA 13970	◆ DARYL HALL & JOHN OATES
59	64	71	4	FREAKS COME OUT AT NIGHT L. GRAHAM JR. / MOTOWN 1763 / MCA	WHODINI
60	63	66	7	HIM WALLS T. MCCLARY / MOTOWN 1768	THOMAS MCCLARY
61	61	64	7	CRY LIKE A WOLF AXE / ZEDEKIAH / 12" 24 QUALITY	B.J.'S LATEST ARRIVAL
62	86	—	2	PRIVATE DANCER D. LEARY / CAPITOL	◆ TINA TURNER
63	67	—	2	NIGHTSHEFT D. LEARY / MCA 23773	COMMODORES
64	69	75	6	HARD TIMES D. CAMPBELL, T. THOMPSON / URBAN SOUND 776	LONNIE HILL
65	NEW ▶			I'LL STILL BE LOOKIN' UP TO YOU J. BELGRAVE & MASTERPIECE / GARY REALITY 230 SWEAR 1 OF 2/3 - LAFACE / LOUISTON MCA 52467	WILTON FELDER WITH B WOMACK
66	76	78	4	WHO'S GONNA MAKE THE FIRST MOVE A. KOSTANDINOS, J. CONNOR & D. CARNES / BRASS / MCA 7-201	RAY, GOODMAN AND BROWN
67	68	70	6	MISTAKE NO. 3 J. MCCLAIN & T. HOUSTON / 34-04972	◆ CULTURE CLUB
68	68	68	7	LOOK WHATCHA DONE NOW L. GRANT, ALL STARS / ELEKTRA	◆ RODNEY SAULSBERRY
69	76	79	4	BELINDA J. MCCLURKIN / STARLITE / MOTOWN / MCA 52485 / MCA	GRADY HARRELL
70	72	74	6	THIS USED TO BE YOUR HOUSE T. HOUSTON / 38-05788 - ARISTA	SHIRLEY BROWN
71	NEW ▶			AT LAST YOU'RE MINE J. MCCLURKIN / MOTOWN / PRIVATE / 4-04736 - EPIC	CHERYL LYNN
72	75	76	4	GET ME HOT GOBE, ALLEN, J. DELEHANTY, KEN LAIR / 69670 - ELEKTRA	XAVION
73	77	85	6	TOUCH ME (ALL NIGHT LONG) J. MCCLURKIN / LAFACE / MOTOWN 1768	WISH FEATURING FONDA RAE
74	74	80	6	LADY MY WHOLE WORLD IS YOU J. MCCLURKIN / MOTOWN 1768 - EPIC	JOHNNIE TAYLOR
75	90	—	2	OUT OF CONTROL J. MCCLURKIN / MOTOWN 1768	EVELYN "CHAMPAGNE" KING
76	82	90	3	KISS AND TELL J. MCCLURKIN / MOTOWN 1768 - EPIC	E ISLEY, C JASPER, M ISLEY
77	79	82	4	THE PARTY HAS BEGUN J. MCCLURKIN / MOTOWN 1768	FREESTYLE
78	78	84	4	SAY THAT YOU WILL J. MCCLURKIN / MOTOWN 1768	BUTCH SAM & THE STATION BAND
79	NEW ▶			FORGIVE ME GIRL J. MCCLURKIN / MOTOWN 1768	FORCE MD'S
80	NEW ▶			CAN YOU FEEL IT J. MCCLURKIN / MOTOWN 1768	FAT BOYS
81	85	88	3	OHHH, LOVE J. MCCLURKIN / MOTOWN 1768	KASHIF
82	73	73	6	YOU ARE MY LOVER J. MCCLURKIN / MOTOWN 1768	BLACK IVORY
83	NEW ▶			HE'S A COBRA J. MCCLURKIN / MOTOWN 1768	ROCKWELL
84	83	83	4	DYNAMIC TOTAL CONTROL J. MCCLURKIN / MOTOWN 1768	DYNAMIC BREAKERS
85	NEW ▶			GIRL, CUT IT OUT J. MCCLURKIN / MOTOWN 1768	ROGER
86	NEW ▶			HALF CRAZY J. MCCLURKIN / MOTOWN 1768	JOHNNY GILL
87	89	89	3	DON'T STOP UNTIL YOU GET ENOUGH J. MCCLURKIN / MOTOWN 1768	ELEANOR GRANT
88	88	37	21	CENTIPEDE J. MCCLURKIN / MOTOWN 1768	◆ REBBIE JACKSON
89	87	62	10	SNEAKING OUT J. MCCLURKIN / MOTOWN 1768	LINDA CLIFFORD
90	NEW ▶			COOL OUT J. MCCLURKIN / MOTOWN 1768	MAGNUM FORCE
91	90	41	12	IN THE OAKS J. MCCLURKIN / MOTOWN 1768	ROY AYERS
92	58	59	8	WE ARE THE YOUNG J. MCCLURKIN / MOTOWN 1768	◆ DAN HARTMAN
93	36	33	16	LOOK THE OTHER WAY J. MCCLURKIN / MOTOWN 1768	◆ E ISLEY, C JASPER, M ISLEY
94	NEW ▶			SPREAD LOVE J. MCCLURKIN / MOTOWN 1768	FATBACK
95	37	28	14	STRONGER THAN BEFORE J. MCCLURKIN / MOTOWN 1768	JOYCE KENNEDY
96	62	55	11	AMNESIA J. MCCLURKIN / MOTOWN 1768	SHALAMAR
97	81	81	4	IT GETS TO ME J. MCCLURKIN / MOTOWN 1768	JIMMY CASTOR
98	51	40	15	C.O.D. (I'LL DELIVER) J. MCCLURKIN / MOTOWN 1768	MTUME
99	41	39	14	ALL OF YOU J. MCCLURKIN / MOTOWN 1768	LILLO THOMAS
100	91	45	17	DON'T STOP J. MCCLURKIN / MOTOWN 1768	◆ JEFFREY OSBORNE

◆ Products with the greatest airplay and sales gains this week. ● Video clip available. ● Recording industry Assn. Of America (RIAA) seal for sales of one million units. ▲ RIAA seal for sales of two million units.

Billboard Hot Black Singles SALES & AIRPLAY

A ranking of the top 30 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK SINGLES POSITION
1	3	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
2	8	MR TELEPHONE MAN	NEW EDITION	2
3	5	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	1
4	5	MISLEO	KOOL & THE GANG	5
5	11	BEEP A FREAK	GAP BAND	8
6	1	SOLIO	ASHFORD & SIMPSON	12
7	6	LOVE LIGHT IN FLIGHT	STEVIE WONDER	4
8	2	OPERATOR	MIDNIGHT STAR	7
9	10	RAIN FOREST	PAUL HARDCASTLE	6
10	9	LIKE A VIRGIN	MADONNA	9
11	4	SHOW ME	GLENN JONES	17
12	13	LOVER GIRL	TEENA MARIE	18
13	21	THE MEN ALL PAUSE	KLYMAXX	11
14	27	MISSING YOU	DIANA ROSS	18
15	23	EASY LOVER	PHILIP BAILEY	15
16	20	DO WHAT YOU DO	JERMAINE JACKSON	19
17	14	I WOULDO OIE 4 U	PRINCE & THE REVOLUTION	13
18	19	LOVER BOY	BILLY OCEAN	20
19	16	THE WORO IS OUT	JERMAINE STEWART	26
20	24	JAMIE	RAY PARKER JR	14
21	15	JAILHOUSE RAP	FAT BOYS	32
22	25	YOU USEO TO HOLO ME SO TIGHT	THELMA HOUSTON	16
23	29	ROXANNE, ROXANNE	UTFO	34
24	12	COOL IT NOW	NEW EDITION	37
25	18	FRIENOS/FIVE MINUTES OF FUNK	WHOOINI	33
26	17	I FEEL FOR YOU	CHAKA KHAN	30
27	30	REQUEST LINE ROCK MASTER SCOTT AND THE DYNAMIC THREE		25
28	27	CONTAGIOUS	THE WHISPERS	28
29	-	TONIGHT	READY FOR THE WORLD	29
30	-	MECHANICAL EMOTION	VANITY	23

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK SINGLES POSITION
1	2	GOTTA GET YOU HOME TONIGHT	EUGENE WILDE	1
2	4	RAIN FOREST	PAUL HARDCASTLE	6
3	5	MR. TELEPHONE MAN	NEW EDITION	2
4	3	LOVE LIGHT IN FLIGHT	STEVIE WONDER	4
5	6	MISLEO	KOOL & THE GANG	5
6	1	OPERATOR	MIDNIGHT STAR	7
7	8	MISSING YOU	DIANA ROSS	10
8	11	LIKE A VIRGIN	MADONNA	9
9	12	BEEP A FREAK	GAP BAND	8
10	13	THE MEN ALL PAUSE	KLYMAXX	11
11	7	TREAT HER LIKE A LADY	THE TEMPTATIONS	3
12	10	JAMIE	RAY PARKER JR	14
13	15	I WOULDO OIE 4 U	PRINCE & THE REVOLUTION	13
14	17	LOVE IN MOOERATION	GWEN GUTHRIE	21
15	18	20/20	GEORGE BENSON	22
16	21	THE BORDERLINES	JEFFREY OSBORNE	27
17	16	HANG ON TO YOUR LOVE	SADE	24
18	9	YOU USEO TO HOLO ME SO TIGHT	THELMA HOUSTON	16
19	26	EASY LOVER	PHILIP BAILEY	15
20	22	MECHANICAL EMOTION	VANITY	23
21	25	REQUEST LINE ROCK MASTER SCOTT AND THE DYNAMIC THREE		25
22	14	LOVER GIRL	TEENA MARIE	18
23	20	OO WHAT YOU OO	JERMAINE JACKSON	19
24	23	LOVER BOY	BILLY OCEAN	20
25	28	NEUTRON OANCE	THE POINTER SISTERS	38
26	30	FAST GIRLS	JANET JACKSON	40
27	-	TONIGHT	READY FOR THE WORLO	29
28	-	LOVERIDE	NUANCE FEATURING VIKKI LOWE	38
29	-	CITY GIRL	RONNIE LAWS	35
30	-	THIS TIME	CHAMPAIGN	46

BLACK SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot Black Singles chart.

LABEL	NO. OF TITLES ON CHART
MCA	6
MOTOWN	6
WARNER BROS.	6
CAPITOL	5
COLUMBIA	5
A&M	4
ARISTA	4
RCA	4
JIVE/ARIST	3
PRIVATE I	3
SOLAR	3
TOMMY BOY	3
CBS ASSOCIATED	2
CONSTELLATION/MCA	2
EPIC	2
PANORAMIC	2
PHILLY WORLD	2
SUTRA	2
TOTAL EXPERIENCE	2
4TH AND BROADWAY	1
ALLEGIANCE	1
ASYLUM	1
CASABLANCA	1
CATAWBA/CBS ASSOCIATED	1
COTILLION	1
DE-LITE	1
DREAM	1
EMI-AMERICA	1
GOLDEN BOY	1
GORDY	1
ISLAND	1
MALACO	1
MERCURY	1
MIRAGE	1
MUSIC SPECIALISTS	1
PAULA	1
PERSONAL	1
PLANET	1
POLYDOR	1
PORTRAIT	1
PROFILE	1
REALITY	1
REO LABEL	1
SALSOUL	1
SELECT	1
SIRE	1
SOUNOTOWN	1
SPRING	1
SUGAR HILL	1
SUNNYVIEW	1
TABU	1
URBAN SOUND	1
VIRGIN/EPIC	1

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BLACK SINGLES A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE — Writer(s) (Publisher — Licensing Org.)
Sheet Music Dist.

22 20/20 — G.Gendron/S.Kipner
(Kipnr, ASCAP/Random Notes, ASCAP/Stephen A. Kipner, ASCAP)
18 ALL OF YOU — L.Thomas/L.Lawrence
(Tooth Brunner, ASCAP/New Music, ASCAP/Music Corp. of America, BMI)
16 AMPEGLAM — G.Childs/A.Hamett
(Hip Trig, BMI/Lulava, BMI/Rhyancus, ASCAP)
47 AT LAST YOU'RE MINE — M.Sutton/D.James
(Kpnr, ASCAP/In Hot, ASCAP/Webart, ASCAP)
44 BASKETBALL — M.Waring/K.Shine/R.Ford/M.J.Weaver/J.Brakenell/Full Force
(Mesh'ral Song, BMI/Mesh'ural, BMI/Original J B, BMI/Mobosongs, ASCAP)
8 BEEP A FREAK — R.Taylor/L.Simmons/C.Wilson
(Tomp Co., BMI)
30 BELLINDA — G.Harrell/F.Wesley
(Pinkipapa, BMI/Ruby Lawn, ASCAP)
32 THE BIRD — M.Day
(Tomac, ASCAP)
21 THE BORDERLINES — R.James
(WB ASCAP/Zebadiah, ASCAP)
51 CAN I — M.Horton/W.Fatty G/Robinson
(Philly World, BMI/Persemmia, ASCAP)
40 CAN YOU FEEL IT — E.Kilow/M.Morales/B.Robinson/B.Weekley/D.Ogetz
(Amber Pass, ASCAP/Nuvo, ASCAP/Green Ogre, ASCAP/Tosh Prayer, BMI)
57 CARELESS WHISPER — G.Michael/A.Ridgeley
(Chappell, ASCAP)
48 CENTIPEDE — M.Jackson
Wrgr, BMI/Warner-Tamerlane, BMI/WBM
43 CHANGE YOUR MASCARED WAYS — O.Scott/P.Ford
(TK, ASCAP/Temp, BMI)
15 CITY GIRL — R.Laws
(Cotgeen-LAM, ASCAP/Sweetheat, ASCAP)
54 C.O.D. (I'LL DELIVER) — J.Wurms/Tenaville
(Wurms, BMI/Du Drop, BMI)
28 CONTAGIOUS — B.Watson/R.Calloway/W.Gentry/B.Lovelace
(Hip Trig, BMI/Wetstar, BMI)
27 COOL IT NOW — Brantley Times
(New Generation, ASCAP)
56 COOL OUT — D.Sampson/D.Sampson/e
(Sunbo, BMI/Chen Starr, BMI)
31 CRY LIKE A WOLF — M.Ray/R.Ware
(Arrival, BMI/Wrgr, BMI)
41 DANCIN' TO BE DANCIN' — R.Muller
(Dna Co Dna, ASCAP)
19 DO WHAT YOU DO — R.Dean Lb Tomann
(Chrysty, ASCAP/Kelly, ASCAP/Alamro, ASCAP/Lambert Music, ASCAP)
100 DON'T STOP — G.Lambodin/D.Barbosa
(Hey Pun Pa Gun, ASCAP/Gnocky, ASCAP/Dand Buffalo, ASCAP)
62 DON'T STOP UNTIL YOU GET ENOUGH — T.Robinson/J.Jackson/B.Britten
(Lisand Girl, BMI/Fanamous, BMI)
84 DYNAMIC TOTAL CONTROL — M.Skinner/F.Mayers/M.B.Coner/R.Crafton III
(Perfect Timing, ASCAP/Webart, ASCAP)
15 EASY LOVER — P.Bailey/P.Collins/M.Galt/Sir & Sirs, ASCAP/Phi-Collen, ASCAP/Pan, ASCAP/Nom East, ASCAP)
47 EDGE OF THE RAZOR — T.Jones/A.Freeland/Screen Gems, BMI/Sonn, BMI)
45 ELECTRIC BOOGALO — G.Brown/Aidan B.Regan/Olbe Brown, ASCAP/Sugar, ASCAP/Go Go, ASCAP)
60 FAST GIRLS — J.Jackson
(Nono, ASCAP/Crazy People, ASCAP)
76 FORGIVE ME GIRL — Force MD's/R.Rodgers/D.Daly, ASCAP)
59 FRIENDS/FIVE MINUTES OF FUNK — J.Hutchins/L.Smith
(Zomia, ASCAP)
33 FRIENDSHIP — M.Jackson
(Wrgr, BMI/Warner-Tamerlane, BMI)
34 GANG OF YOUTH LOVE — Mic Murthermaan (Mic Murthermaan, MCPS)
64 HARDY MAN — M.Jackson
(Indo, Mobosongs, BMI/Yarrona, BMI)
63 HE'S A CLOWN — C.A.Neiva/P.Sullivan
(Jobete, ASCAP)
39 I FEEL FOR YOU — Prince
(Controversy, ASCAP)/C.P.P.
13 I WOULDO OIE 4 U — Prince
(Controversy, ASCAP)
91 IN THE DARK — R.Ayers/D.Spraggin/J.Bedford
(Hotwax, ASCAP/Air Current, ASCAP/AT), ASCAP/W.O Corp/ASCAP)
57 IT GETS TO ME — Bobby Nunn
(Schoul Music Publ/ASCAP)

37 JAILHOUSE RAP — K.Bliss/L.Smith/D.Beecan/M.Morales/C.Rolancio
(Amber Pass, ASCAP/Too Much, BMI/Mr. Bass, ASCAP/Fools Prayer, BMI/Hi-Bill
19 JAMIE — R.Parker, Jr
(Rayboss, ASCAP)
78 KISS ME, I Enjoy C.Jasper/H.Isley
(Apol, ASCAP/JE, ASCAP)
74 LADY MY WHOLE WORLD IS YOU — P.Kelly
(Melissa, BMI)
61 LET IT ALL BLOW — K.Harrison/B.Morris/Roberts, ASCAP/Gazzberry Jam, ASCAP/Stone Diamond, BMI/Unichappell, BMI)
9 LIKE A VIRGIN — B.Stansberg/T.Kelly
(Billy Steinberg, ASCAP/Denmor Barry, ASCAP)
60 LOOK THE OTHER WAY — E.Isley
(Apol, ASCAP/JE, ASCAP)
60 LOOK WHATCHA DONE NOW — R.Lusebberry/P.Brown
(Prize Brown, ASCAP/Bad Seatsongs, ASCAP)
72 LOVE IN MODERATION — K.Barnes/J.Barnes
(Arnsy, BMI)
6 LOVE LIGHT IN FLIGHT — S.Wonder
(Jobete, ASCAP/Black Bull, ASCAP)
29 LOVER BOY — G.Diamond/D.Ocean/R.Langs
(Zomia, BMI/Brockman, BMI)
18 LOVER GIRL — T.Marie
(Mulbright/Mauri Rose)
42 LOVERIDE — K.O.Miller
(Finish Line, ASCAP)
64 LOVIN' — M.Jaszyn
(Barbee International, ASCAP/T.Boy, ASCAP)
92 MECHANICAL EMOTION — Vanity 6/Wolfe
(Wolfe, ASCAP/Wolfchaser, ASCAP)
11 THE MEN ALL PAUSE — D.Kemper/J.Simmons/D.Ocheson
(Spectrum, BMI, ASCAP)
55 MIDNIGHT WORLD LOVE — O.Hall/J.Allen
(Hot-cha, BMI/Unichappell, BMI)
5 MISLEO — R.Bell/R.Khan/And & The Gang
(Delightful, BMI)
80 MISSING YOU — L.Richie
(Brockman, ASCAP)
67 MUSTANG NO 3 — Culture Club
(Virgin, ASCAP)
2 MR TELEPHONE MAN — R.Porter, Jr
(Rayboss, ASCAP)
96 NEUTRON DANCE — A.Willis/S.Sembello/D.Robertson, ASCAP/Steamline Melbrige, ASCAP)
62 NIGHTSHIFT — W.Grainge/B.Lambert/J.Goldo/Walter Orange, ASCAP)
65 NO MATTER HOW HIGH I GET/I'LL STILL BE LOOKING UP TO YOU — B.Womack/P.Koch/Albico, BMI/Ashtray, BMI)

56 NO ONE'S GONNA LOVE YOU — T.Lewis/J.Harris, III/Flyte Tyme, ASCAP/Avant Garde, ASCAP)
83 OHHH, LOVE — A.Reid/Kashif
(Kashif, BMI/Mirror Corp Of America, BMI)
7 OPERATOR — B.Watson/R.Calloway/R.Ingersoll/Hip Trig, BMI/Wetstar, BMI)
75 OUT OF CONTROL — J.Ingram/E.Lenham/MCA, ASCAP)
23 OUTTA THE WORLD — M.Ashford/V.Simpson/Nick-O-Val, ASCAP)
24 THE PAINT WAS BEIGE — T.Butler
(Not Listed)
52 PRIVATE DANCER — M.Knopfler
(Straitjacket, ASCAP/Mairi, ASCAP)
6 RAIN FOREST — P.Hardcastle
(Dna/PRS)
25 REQUEST LINE — C.Pettiford & W.Gulf/R.Fowler/J.Brantrock
(Krue, ASCAP/Stary & Bros. ASCAP)
34 ROXANNE, ROXANNE — UTFO/Full Force
(ADBA BMI/M.E.V.O. BMI/Mobosongs, BMI)
78 SAY THAT YOU WILL — R.Sam
(Adams Legal Dept/Family Productions, BMI)
17 SHOW ME — Lala Graves
(New Music Group, BMI/MCA, BMI)
89 SMOKIN' OUT — K.L.James
(Not Listed)
12 SOLIO — R.Ashford & Simpson
(Nick-O-Val, ASCAP)
36 SPREAD LOVE — G.Thomas, E.Thomas
(Tidy, BMI/Tiger Of The Tears, ASCAP)
46 STEP OFF — A.Gamble/L.Huff/A.Jackson/Glover Moore/Warner, BMI)
(Mighty Three, BMI)
35 STRONGER THAN EVER — C.B Sager/B.Burkarach/Roberts
(Hebry, BMI/Unichappell, BMI/Neptune Melodies, BMI/New Hidden Music, ASCAP)
82 SUGAR BELLS — B.Mercurio/Tenma, ASCAP)
71 TEARS — Force MD's/R.Rodgers/D.Boy, ASCAP)
69 TEMA WALLS — J.McCoy/S.Shirley/S.Pomeranz/Macsarella, ASCAP/Sonnelony, BMI/Peter Rorks, BMI/Rightsong, BMI)
10 THIS IS MY NIGHT — M.Murphy/E.Frank/CBS ASCAP/Science Lab, ASCAP)
70 THIS IS OUR NIGHT — A.Gentleman/M.Pecorilla/Tongue N'Groove, BMI)
3 THIS TIME — T.Thompson/Watts, BMI)
53 THIS USED TO BE YOUR HOUSE — H.Banks/C.Banks/Backing, BMI)

29 TONIGHT — M.Riley/K.Strosser
(Goody, BMI/Ooh Chant, BMI)
73 TOUCH ME (ALL NIGHT LONG) — G.Carmichael/F.Adams
(Personal, ASCAP/Memory Lane, ASCAP)
14 TREAT HER LIKE A LADY — O.Williams/O.Woodson/Jobete, ASCAP/Tall Temptations, BMI)
12 WE ARE THE YOUNG — D.Martinez/C.Mcnight/Richmond-Martinez, BMI/Multi-Level, BMI, Jamscor, BMI)
66 WHO'S GONNA MAKE THE FIRST MOVE — Adamson L./Walters
(Goody, BMI/Ooh Chant, BMI)
26 THE WORLD IS OUT — S.Stewart/Lindsay G.Craig (PI, BMI/Nymph, BMI/Warner Bros., BMI)
38 YO LITTLE BROTHER — C.Hamblin/A.Hamblin
(Lulava, ASCAP/Hip Trigrty, BMI)
42 YOU ARE MY LOVER — D.Hurt
(Chrystal Lynn, ASCAP/Tamerlane Nwt, ASCAP)
90 YOU USED TO HOLD ME SO TIGHT — J.Harris III/J.Lewis
(Flyte Tyme, ASCAP)

Billboard

POP ALBUMS

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Billboard HOT BLACK SINGLES RETAIL ACTION

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A weekly compilation of "breakout" i.e. singles with initial movement indicative of significant future sales potential but not yet on the top 30 lists of the retailers and one stops currently reporting to the Hot Black Singles chart.

REGION 1
CT,MA,ME,NY State PLUT

REGION 2
DE,D.C.,MD,NJ,NY Metro PA,WV

TINA TURNER
PRIVATE DANCER

DARYL HALL & JOHN OATES
METHOD OF MODERN LOVE

KURTIS BLOW
BASKETBALL

Csmbridge One Stop Boston, MA
Caragos Cheektowaha, NY
Easy Dne Stop N.Quincy, MA
Mass Dne Stop Boston, MA
Skippy White's Stoughton, MA

A-1 Dne Stop New York, NY
Al Wicke Records Elizabeth, NJ
Broadway Record Museum Camden, NJ
C&M Distributors Hyattsville, MD
Disc-O-Mat New York, NY
Harmony Music Bronx, NY
J&R Music World New York, NY
Kemp Mall Beltsville, MD
King James Records Philadelphia, PA
P & L Records Philadelphia, PA
Record & Tape Ltd. Washington, DC
Record And Tape Collector Baltimore , MD
Record Outlet Pittsburgh, PA
Richman Brothers Pennsauken, N '
Sabins Records Washington, DC
Sam K Records Washington, DC
Serenade Records Washington, DC
Sound Of Market Philadelphia, PA
Stratford Garden City, NY
The Wiz Washington, DC
The Wiz Brooklyn, NY
Tower New York, NY
Universal One Stop Philadelphia, PA
Vegrils Elizabeth, NJ
Wasy Mazy Washington, DC
Webb's Dept.Store Philadelhia, PA
Wins Records Long Island City, NY
Your Record Shop Baltimore, MD

REGION 3
FL,GA,NC,SC,East TN,VA

TINA TURNER
PRIVATE DANCER

THE TIME
THE BIRD

CHAKA KHAN
THIS IS MY NIGHT

Album Den Richmond, VA
Bibb Distributors Charlotte, NC
Cats Records Jacksonville, FL
D.J. Records Jacksonville, FL
Frankie's Got It Norfolk, VA
Franklin Atlanta, GA
Goldmine Records Atlanta, GA
Nova Dist. Inc. Norcross, GA
One Stop Records Atlanta, GA
Peaches N Miami, FL
Peppermint Records Atlanta, GA
Pritchetts St Petersburg, FL
Record Boutique Winston-Salem, NC
Rudy's Records & Tapes Miami, FL
Second Act Atlanta, GA
Southern Music Orlando, FL
Specs Music Hialeah, FL
Tara Records Atlanta, GA
Tidewater One Stop Norfolk, VA
Tropical Records Miami, FL
Tucker's Record Shop Knoxville, TN

NATIONAL
134 REPORTERS

	NUMBER REPORTING
TINA TURNER PRIVATE DANCER CAPITOL	15
COMMODORES NIGHTSHIFT MOTOWN	14
SHEENA EASTON SUGAR WALLS EMI-AMERICA	10
CHAKA KHAN THIS IS MY NIGHT WARNER BROS.	9
ASHFORD & SIMPSON OUTTA THE WORLD CAPITOL	8

REGION 4
IL,IN,KY,MI,OH,WI

COMMODORES
NIGHTSHIFT

CASHMERE
CAN I

READY FOR THE WORLD
TONIGHT

Angott Detroit, MI
Barneys Chicago, IL
Central Dne Stop Columbus, OH
Cleveland One-Stop Cleveland, OH
Color Rite Records Chicago, IL
Damon's Detroit, MI
Detroit Audio Oak Park, MI
Eklund Enterprises Kansas City, MO
Filmors Records Cleveland, OH
Fletcher's One Stop Chicago, IL
Gemini One-Stop Cleveland, OH
Greater Detroit Detroit, MI
Kendricks Records Detroit, MI
Mainstream Records Milwaukee, WI
Metro Music Chicago, IL
Music Master Chicago, IL
Musicland Southfield, MI
Northern Records Cleveland, OH
Old Town Record Shop Hamtramck, MI
Professionals Detroit, MI
Radio Doctors Milwaukee, WI
Record Center Cleveland, OH
Record Den Cleveland , OH
Record Rendezvous Cleveland, OH
Singer Dne Stop Chicago, IL
Sound Asylum Toledo, OH
Sounds Good Chicago, IL

REGION 5
IA,KS,MN,MO,NE,ND,DK,SD

TINA TURNER
PRIVATE DANCER

FORCE MD'S
FORGIVE ME GIRL

COMMODORES
NIGHTSHIFT

CML Dne Stop St.Louis, MO
Hudson's Embassy St.Louis, MO
Musicland Minneapolis, MN
Musicland St.Louis, MO
Musicvision Jennings, MO
Sound Town St Louis, MO
Uptown Records St Louis, MO

REGION 6
AL,AR,LA,MS,West TN,TX

TINA TURNER
PRIVATE DANCER

COMMODORES
NIGHTSHIFT

CHAMPAIGN
THIS TIME

All South Distributors New Orleans, LA
Big State Distributors Dallas, TX
Bowie's Records Baton Rouge, LA
Brown Sugar New Orleans, LA
Curly Dallas, TX
Discount Records Nashville, TN
H&W Records Dallas , TX
Hastings Houston, TX
Record Mart Dallas, TX
Mushroom New Orleans, LA
Music Center, One Stop Birmingham, AL
Peaches Memphis, TN
Peaches New Orleans, LA
Pop Tunes Memphis, TN
Poplar Tunes Memphis , TN
Reeses Records Dallas, TX
Sam's Records Dallas, TX
Select-Q-Hits Memphis, TN
Sound Warehouse Metarie, LA
Southern Records New Orleans, LA
Stans Record Service Shreveport, LA
Sun Belt Music Dallas, TX
Tape City U.S.A. Metairie, LA
United Records Houston, TX
Warehouse Metarie, LA

REGION 7
AZ,Southern CA,CO,NM,Southern NV,NM,UT

REGION 8
AK,Northern CA,ID,MT,Northern NV,OR,WA,WY

SHEENA EASTON
SUGAR WALLS

COMMODORES
NIGHTSHIFT

ASHFORD & SIMPSON
OUTTA THE WORLD

Circles Phoenix, AZ
City One Stop Los Angeles, CA
Flipside Records Los Angeles, CA
Integrity Gardena, CA
Jazz City Los Angeles, CA
Malt Shop Denver, CO
Music Brokers Los Angeles, CA
On Target San Diego, CA
Riverwood Music Inglewood, CA
Sun State Los Angeles, CA
Tower San Diego, CA
Uncle Jam's Los Angeles, CA
World Of Records Los Angeles, CA

Evans House Of Music San Francisco, CA
Leopold Berkley, CA
Leopold Records San Jose, CA
Music Menu Seattle ,WA
Music People Oakland, CA
Record Factory Oakland, CA
Tower San Francisco, CA
Wazzi Records San Francisco, CA

Billboard HOT BLACK SINGLES RADIO ACTION

A weekly national and regional compilation of the most added records on the radio stations currently reporting to the Hot Black Singles chart

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REGION 1
CT,MA,ME,NY State,RI,VT

REGION 2
DE,DC,MD,NJ,NY Metro,PA,WV

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU

JOHNNY GILL
HALF CRAZY

CHAKA KHAN
THIS IS MY NIGHT

WILD Boston, MA
WKND Hartford, CT
WHNC New Haven, CT
WDKX-FM Rochester, NY

WWIN-FM Baltimore, MD
WXYV Baltimore, MD
WRKS New York, NY
WHJY Newark, NJ
WDAS-FM Philadelphia, PA
WUSL Philadelphia, PA
WAMO Pittsburgh, PA
WDJY Washington, DC
WHUR Washington, DC

REGION 3
FL,GA,NC,SC,EAST TN,VA

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU

JOHNNY GILL
HALF CRAZY

ASHFORD & SIMPSON
OUTTA THE WORLD

WAOK Atlanta, GA
WIGO Atlanta, GA
WVEE Atlanta, GA
WPAL Charleston, SC
WWWZ Charleston, SC
WGIV Charlotte, NC
WPEG Charlotte, NC
WRBD Ft. Lauderdale, FL
WJAX-AM Jacksonville, FL
WJAX-FM Jacksonville, FL
WPDQ Jacksonville, FL
WEDR Miami, FL
WOWI Norfolk, VA
WRAP Norfolk, VA
WOPL Orlando, FL
WPLZ Petersburg, VA
WAHT Richmond, VA
WEAS Savannah, GA
WKSB St. Petersburg, FL
WWDM Sumter, SC
WAHM Tallahasse, FL
WQKS Williamsburgh, VA
WWIL-FM Wilmington, NC
WAAA Winston-Salem, NC

NATIONAL
(BY REPORTERS)

	NEW ADDS	TOTAL ON
WILTON FELDER FEATURING BOBBY WOMACK (NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU MCA	44	44
JOHNNY GILL HALF CRAZY COTILLION	33	33
FATBOYS CAN YOU FEEL IT SUTRA	26	31
CHAKA KHAN THIS IS MY NIGHT WARNER BROS	28	54
ASHFORD & SIMPSON OUTTA THE WORLD CAPITOL	25	60

REGION 4
IL,IN,KY,MI,OH,WI

CHAKA KHAN
THIS IS MY NIGHT

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU

JOHNNY GILL
HALF CRAZY

WBMX Chicago, IL
WGCI-FM Chicago, IL
WJPC Chicago, IL
WBLZ Cincinnati, OH
WCIN Cincinnati, OH
WDMT Cleveland, OH
WJMO Cleveland, OH
WZAK Cleveland, OH
WDAO Dayton, OH
WDRQ Detroit, MI
WGPR Detroit, MI
WJLB Detroit, MI
WKWM Grand Rapids, MI
WTLC Indianapolis, IN
WLOU Louisville, KY
WLUM Milwaukee, WI
WNOV Milwaukee, WI

REGION 5
IA,KS,MN,MO,NE, ND, OK,SD

FATBOYS
CAN YOU FEEL IT

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU

JOHNNY GILL
HALF CRAZY

KPRS Kansas City, MO
KAEZ Oklahoma City, OK
KMJM St. Louis, MO
WESL St Louis, MO
WZEN St. Louis, MO



REGION 6
AL,AR,LA,MS,West TN,TX

JOHNNY GILL
HALF CRAZY

WILTON FELDER FEATURING BOBBY WOMACK
(NO MATTER HOW HIGH I GET) I'LL STILL BE LOOKIN' UP TO YOU

ASHFORD & SIMPSON
OUTTA THE WORLD

WAOK Baton Rouge, LA
WATV Birmingham, AL
WENN-FM Birmingham, AL
KHOK Ft Worth, TX
KCOH Houston, TX
KMJQ Houston, TX
WJMI Jackson, MS
WKXI Jackson, MS
KLAZ Little Rock, AR
KRNB Memphis, TN
WQIA Memphis, TN
WHRK Memphis, TN
WLOK Memphis, TN
WBLK Mobile, AL
WQQK Nashville, TN
WVOL Nashville, TN
WYLD-AM New Orleans, LA
WYLD-FM New Orleans, LA
KHYS Port Arthur, TX
KAPE San Antonio, TX
KOKA Shreveport, LA
KZEY Tyler, TX

REGION 7
AZ,Southern CA,CO,HI,Southern NV,NM,UT

REGION 8
AK,Northern CA,ID,MT,Northern NV,OR WA,WY

CHERYL LYNN
AT LAST YOU'RE MINE

COMMODORES
NIGHTSHIFT

THE TIME
THE BIRD

KDKO Denver, CO
KACE Los Angeles, CA
KDAY Los Angeles, CA
KGFJ Los Angeles, CA
KJLH Los Angeles, CA
KUKQ Phoenix, AZ
XHRM San Diego, CA

KSOL San Francisco, CA

Motown Veteran Turns Pittsburgh Into Hitsburgh

PITTSBURGH Al Cleveland, an integral member of Motown's in-house writing team during its golden years, has started a record company in this city, his hometown.

Cleveland, who co-write the Motown classics "I Second That Emotion" and "Baby, Baby Don't Cry" for the Miracles and "What's Going On" and "Save The Children" for Marvin Gaye, has started Hitsburgh Records along with his son Daryl and local video producer Thom Ross. The label's first release is "Funtime" by the revived Miracles, featuring original member Bobby Rogers and two younger singers, Carl Cotton and Dave Findley.

When Cleveland's mother suffered a heart attack last year, he moved back to Pittsburgh from Las Vegas, where he had been running his own music company, Cleveland, Cleveland, Mills Enterprises. "I hadn't lived in Pittsburgh in a long time," he says, "and I found that it was a different city. It had once been a steel town, but now it was a tech town. Today it is the third largest corporate city in the country. There was a lot of talent and energy here, and so about five months ago I started organizing this operation."

His first move was to try to reorganize the Miracles. While Bobby Rogers was enthusiastic, his fellow original members Pete Moore and Ronnie White declined the offer. The new single, "Funtime," was written by Cleveland, his son, and Philadelphia music veterans Norman Harris and Eugene Curry. Though based in Pittsburgh, Cleveland's Detroit ties are strong; and he hopes to sign the Mary Wilson-led Supremes and David Ruffin.

For the time being, Cleveland says, he expects to record most of Hitsburgh's music outside the city until he finds some local engineers with more professional experience. Ross, a video producer at TPC Communications Inc., is acting as vice president and general manager, while Daryl Cleveland will be in charge of contracting and other music-related duties.

Over the next year, Cleveland says, he plans to sign four to five acts. All Hitsburgh product is being distributed via National Distribution Network, 34-12 36th St., Astoria, N.Y. 11106. Hitsburgh can be contacted directly at P.O. Box 77012, Pittsburgh, Pa. 15215; (412) 782-6256.

Computer Software Chart Every Week in Billboard

BILLBOARD'S BLACK CHART RESEARCH PACKAGES
THE DEFINITIVE LISTS OF THE BEST-SELLING BLACK SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Black Singles, 1948-1983
- Top Ten Black Singles, 1948-1983
- Top Black Singles Of The Year, 1946-1983
- Number One Black Albums, 1965-1983
- Top Ten Black Albums, 1965-1983
- Top Black Albums Of The Year, 1966-1983

FOR INFORMATION, WRITE: Billboard Chart Research Attn: Debra Todd 1515 Broadway New York, NY 10036

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FOR INFORMATION, WRITE:
Billboard Chart Research
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New York, NY 10036



Troublesome Duo. Rock singer turned balladeer Joyce Kennedy compares teeth with rock n'roller turned preacher Little Richard during promotional visits by both to Chicago. Kennedy was pushing her A&M album "Looking For Trouble," while Richard was talking about his steamy autobiography.

FOR WEEK ENDING JANUARY 26, 1985

Billboard

TOP BLACK ALBUMS

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Compiled from national retail store and one-stop sales reports.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
1	1	1	14	**NEW EDITION** ● MCA 5515 (8.98) Winner of No. One: 4	NEW EDITION
2	2	2	18	**STEVIE WONDER** ▲ MOTOWN 6100ML (8.98)	SOUNDTRACK/WOMAN IN RED
3	4	4	11	**ASHFORD & SIMPSON** CAPITOL ST-12366 (8.98)	SOLID
4	3	3	29	**PRINCE & THE REVOLUTION** ▲ WARNER BROS. 25110 (8.98)	PURPLE RAIN
5	9	10	11	**WHODINI** JIVE/ARISTA JLP 8251 (8.98)	ESCAPE
6	7	7	9	**FAT BOYS** SUTRA SUS 1015 (8.98)	FAT BOYS
7	10	11	11	**THE TEMPTATIONS** GORDY 6133G (MOTOWN) (8.98)	TRULY FOR YOU
8	8	8	6	**MIDNIGHT STAR** SOLAR SOLAR 60284 (ELEKTRA) (8.98)	PLANETARY INVASION
9	6	5	32	**TINA TURNER** ▲ CAPITOL ST-12330 (8.98)	PRIVATE DANCER
10	11	16	6	**MADONNA** ▲ SIRE 25397-1 (WARNER BROS.) (8.98)	LIKE A VIRGIN
11	5	6	18	**CHAKA KHAN** ▲ WARNER BROS. 25152-1 (8.98)	I FEEL FOR YOU
12	11	13	6	**KOOL & THE GANG** DE-LITE 822943 M-1 (POLYGRAM) (8.98)	EMERGENCY
13	11	13	6	**THE WHISPERS** SOLAR 60382 (ELEKTRA) (8.98)	SO GOOD
14	12	13	6	**TEENA MARIE** EPIC 39520	STARCHILD
15	11	9	18	**JEFFREY OSBORNE** ● A&M SP-5017 (8.98)	DON'T STOP
16	11	13	54	**LIONEL RICHIE** ▲ MOTOWN 6059ML (8.98)	CAN'T SLOW DOWN
17	23	27	3	**THE GAP BAND** TOTAL EXPERIENCE 7E-1005 (8.98)	THE GAP BAND VI
18	18	13	18	**BILLY OCEAN** ● JIVE/ARISTA JLP 8213 (8.98)	SUDDENLY
19	21	23	11	**PHILIP BAILEY** COLUMBIA FC 39541	CHINESE WALL
20	26	29	6	**EUGENE WILDE** PHILLY WORLD 90239 (ELEKTRA) (8.98)	EUGENE WILDE
21	11	17	11	**AL JARREAU** WARNER BROS. 25106 (8.98)	HIGH CRIME
22	11	17	21	**THE TIME** ● WARNER BROS. 25109 (8.98)	ICE CREAM CASTLE
23	20	20	15	**GLENN JONES** BY 6 NO. 1 1036 (8.98)	TIMELESS
24	24	26	25	**THE POINTER SISTERS** ▲ PLANET 5 (MCA) 5700 (8.98)	BREAK OUT
25	25	25	11	**DARYL HALL & JOHN OATES** ▲ RCA AFL1-5309 (8.98)	BIG BAM BOUM
26	28	22	12	**DIANA ROSS** RCA AFL1-5209 (8.98)	SWEPT AWAY
27	27	31	19	**KURTIS BLOW** MERCURY SRM-1-3749 (8.98) (POLYGRAM)	EGO TRIP
28	29	24	13	**THE DAZZ BAND** BOARDWALK NB 33... (8.98)	JUKEBOX
29	31	34	6	**ISLEY-JASPER-ISLEY** [illegible]	BROADWAY'S FOLLOWER TO SUNSET BLVD.
30	30	30	10	**JERMAINE STEWART** [illegible]	THE WORD IS OUT
31	22	21	22	**THE S.O.S. BAND** [illegible]	JUST THE WAY YOU LIKE IT
32	44	35	22	**MTUME** [illegible]	YOU, ME AND HE
33	33	28	11	**THE FORCE MD'S** [illegible]	LOVE LETTERS
34	50	—	2	**KLYMAXX** [illegible]	MEETING IN THE LADIES ROOM
35	35	38	37	**JERMAINE JACKSON** ● [illegible]	JERMAINE JACKSON
36	38	40	6	**RAY PARKER JR** [illegible]	CHARTBUSTERS
37	37	42	17	**VANITY** MOTOWN 6109ML (8.98)	WILD ANIMAL
38	32	32	6	**SHALAMAR** SOLAR 60285 (ELEKTRA) (8.98)	HEART BREAK
39	56	—	2	**SOUNDTRACK** POLYDOR 823659-1 (POLYGRAM) (9.98)	BREAKIN' 2 ELECTRIC BOOGALOO
40	40	37	23	**LILLO** CAPITOL ST-12366 (8.98)	ALL OF YOU
41	34	33	14	**GROVER WASHINGTON JR** ELEKTRA 60318 (8.98)	INSIDE MOVES
42	42	44	22	**ALICIA MYERS** MCA 5681 (8.98)	I APPRECIATE
43	47	47	38	**RUN-D.M.C.** ● PROFILE PRO 1201 (8.98)	RUN-D.M.C.
44	36	36	14	**STEPHANIE MILLS** CASABLANCA 822421 (M) (POLYGRAM) (8.98)	I'VE GOT THE CURE
45	41	41	31	**SHEILA E** WARNER BROS. 25107-1 (8.98)	THE GLAMOROUS LIFE
46	43	43	29	**KASHIF** ARISTA AL8 8209 (8.98)	SEND ME YOUR LOVE
47	39	39	15	**REBBIE JACKSON** COLUMBIA 39238	CENTIPEDE
48	53	57	3	**THELMA HOUSTON** MCA 5527 (8.98)	QUALIFYING HEAT
49	45	45	12	**APOLLONIA 6** WARNER BROS. 25108-1 (8.98)	APOLLONIA 6
50	65	78	3	**RONNIE LAWS** CAPITOL ST-12370 (8.98)	CLASSIC MASTERS
51	51	54	4	**ROY AYERS** COLUMBIA 39422	IN THE DARK
52	48	48	32	**TEDDY PENDERGRASS** ● ASYLUM 60317-1 (ELEKTRA) (8.98)	LOVE LANGUAGE
53	46	50	6	**LINDA CLIFFORD** 4TH &... MAS 9000 (8.98)	SNEAKIN' OUT
54	54	56	10	**WYNTON MARSALIS** COLUMBIA FC 39539	HOT HOUSE FLOWERS
55	55	46	22	**JOYCE KENNEDY** A&M SP-4906 (8.98)	LOOKIN' FOR TROUBLE
56	NEW▶			**EGYPTIAN LOVER** EGYPTIAN LOVER 39501 (8.98)	ON THE NILE
57	11	58	60	**MADONNA** ▲ SIRE 23687-1 (WARNER BROS.) (8.98)	MADONNA
58	69	64	6	**TOM BROWNE** ARISTA AL8 8249 (8.98)	TOMMY GUN
59	59	54	11	**PRINCE** WARNER BROS. 1-25120 (10.98)	1999
60	11	63	12	**EVELYN "CHAMPAGNE" KING** RCA AFL1-5208 (8.98)	SO ROMANTIC
61	55	52	10	**ANGELA BOFILL** ARISTA AL8 8240 (RCA) (8.98)	LET ME BE THE ONE
62	58	53	12	**Z.Z. HILL** MALACO 7420 (8.98)	BLUESMASTER
63	52	49	41	**THE BAR-KAYS** MERCURY SRM 1-4043 (POLYGRAM) (8.98)	DANCEROUS
64	64	—	2	**JOHNNIE TAYLOR** MALACO 7421 (8.98)	THIS IS YOUR NIGHT
65	70	60	10	**DREAMBOY** QWEST 25763-1 (WARNER BROS.) (8.98)	CONTACT
66	63	55	6	**CULTURE CLUB** VIRGIN [illegible] (8.98)	WAKING UP WITH THE HOUSE ON FIRE
67	61	61	22	**JACKSONS** ▲ EPIC [illegible]	VICTORY
68	60	62	30	**NEWCLEUS** [illegible]	JAM ON REVENGE
69	66	66	13	**EARL KLUGH** CAPITOL ST-12322 (8.98)	NIGHTSONGS
70	72	67	4	**THE HONEYDRIPPERS** ▲ [illegible]	HONEYDRIPPERS VOL. 1
71	71	74	13	**CHAMPAIGN** COLUMBIA [illegible]	WOMAN IN FLAMES
72	73	72	6	**THE STYLISTICS** [illegible]	SOME THINGS NEVER CHANGE
73	68	51	17	**SAM HARRIS** [illegible]	SAM HARRIS
74	67	69	36	**D'BRYAN** [illegible]	BE MY LOVER
75	74	71	22	**RICK JAMES** [illegible]	REFLECTIONS

Products with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) seal for sales of 500,000 units. ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product.







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CML 192 CLASSICAL AGE
CML 194 RHYTHM AND MELODY by Manuel De Sica
CML 197 ABSURD by Carlo M. Cordio
CML 199 MYSTERY TOUR by Manuel De Sica
CML 200 ROMANTIC THEMES by Ettore Stratta

CML 201 LOVE SCARLATTI by Ettore Stratta
CML 202 VIVA VIVALDI by Ettore Stratta
CML 203 FAMOUS ADAGIOS by Ettore Stratta
CML 204 ENTERTAINMENT SHOW by Aldo Tamborrelli
CML 205 DANCE VOYAGE SKETCHES by Vidulesku
CML 206 PIERRE PORTE AU CINEMA by Pierre Porte
CML 207 SONORA by Paolo Emilio Marrocco

CML 208 INCANTATION by Alessandro Sbordoni
CML 209 ALBATROS by Luciano Michelini
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ORGANIZER BERNARD CHEVRY: DIVERSIFICATION IS THE KEY

BY DERRY HALL

PARIS With Midem very much an established part of the international music industry in its 19th edition, founder Bernard Chevry looks back to its creation. "I realized at that time," Chevry recalls, "that the existing music festivals offered no proper structure for conducting business negotiations.

"Company representatives met in restaurants, hotels or bars, and we set up Midem to overcome this lack of organized facilities. Initially, the majority of participants were publishers and the major record companies. But, starting around 1968, we welcomed the growing number of independent producers."

Chevry continues: "The success of Midem arises from the basic premise that the entire profession can have the opportunity to get together once a year in a single place. It is hard, yet easy, to suggest reasons why we get a turnout each year of around 7,000 participants. People come to make deals, of course, to prepare for the future, to pick up on forthcoming trends in music, to listen to what's going on in other countries. Artists, naturally enough, are there for the promotion value."

French participation this year will be roughly the same as it was last year. "French companies will come in third behind the U.S. and the U.K.," Chevry says, "not necessarily in that order. Among French companies taking part will be CBS, PolyGram, Carrere, Pathe-Marconi and EMI, to name just a few."

Chevry this year draws particular attention to the way that recent Midems have diversified. "Last year we created a marketplace for radio programs, as Midem seemed the ideal showcase for anything so closely associated with the music business. Around 200 stands at Midem 1985 will be devoted to radio programming.

"And the same basic principle applies to the video clip market. Professionals from all over the world gather in Cannes to promote artists and catalogs. As a result of that buildup of interest, we're putting up tri-standard equipment to all the stands requesting it and, on Jan. 30, we'll award seven prizes for clips, chosen from both Anglo-American and European productions."

Chevry stresses that Midem's overall diversification goes well outside the areas of publishing and record production aimed specifically at the pop market. "This year," he notes, "Midem will feature classical music, ballet, gospel and jazz. There will be three classical concerts daily, including one of contemporary music at 6:30 p.m., and we'll give 'new faces'" awards to promising young performers.

"We have a broad range of publishing firms, including France's Durand and Salabert, plus an increased representation of those dealing with musical instruction. Classical video clips are not neglected, and one of the leaders in film, IMZ (International Musik Zentrum of Vienna) will be showing its latest productions. On Friday, Feb. 1, there will be a gala performance by the Ballets de France."

A major development for this year's Midem is the arrival of sponsorship. Total, a French oil company, has created a musical foundation that will underwrite the Midem concerts, in addition to generally en-

(Continued on page 67)

U.K. Government Investment Pays Off

BPI Official Sees 'Phenomenal' Results from Subsidy

LONDON Each year the British government spends more than $100,000 to subsidize the attendance of U.K. companies at Midem. Seemingly a generous sum, the investment in fact produces a higher return in terms of business written than any other support given to comparable trade shows.

Fred Kent, British Phonographic Industry financial controller responsible for reporting Midem results to the British Overseas Trade Board, while not revealing exact figures, describes profits as "phenomenal." And he warns that if government spending restraints force cuts in the level of BOTB support, British participation at Midem may be badly hit.

"The BOTB has had a directive to cut, and if the Midem subsidy were affected I think it would make a big difference," he says. "It's an expensive pastime going to Cannes, probably a minimum of $6,000, and it might well be that smaller companies would not be able to afford attendance without support."

This year some 57 U.K. record companies will benefit from government support administered through the BPI, of whom 29 will be receiving it for the first time. The figure is six below last year's level, but the Music Publishers' Assn. says its total of 29 subsidized Midem attendees is six up on the 1984 number, so that the overall total remains constant at 86 companies.

Biggest of the British stands in the Palais des Festivals will again belong to Lamborghini, the lavishly funded independent label that so far failed to achieve significant chart impact in the U.K. The company has three new pop signings for 1985: Duo 22, Scared Of Heights and 11-year-old Jonas, son of managing director Mike Hurst. Jonas' single "Bang On The Drum All Day" will be released this month, and Lamborghini boss Frank Sumeran says he is prepared to spend $300,000 to break the youngster worldwide. The label's established acts include Patrick Moraz, Steve Hackett and Irishman Francie Conway, and while in Cannes Hurst and his team will be looking to finalize license deals for Japan and Australia.

CBS is alone among U.K. majors in taking a stand, and Midem organizers claim it is no coincidence that the company is also Britain's most successful. Several mini-majors will attend, however, including Chrysalis, back on the exhibition floor after several years' absence, and PRT, which will unveil a new roster of acts designed to boost the company's U.K. market share.

Robin Blanchflower, PRT's director of a&r and marketing, hopes to secure license deals for these acts, which include Willy Finlayson, Jerome, Vision, Rokoco and the Technics, and will also announce PRT's first CD releases, three pop and three classical, set for February.

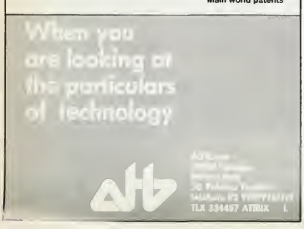
"Although we'll be using Midem mainly to promote our own product in overseas markets," he says, "we will also be looking for quality American dance/pop acts to represent in the U.K., our success with Sugarhill having proved our strength in those respective areas."

Cherry Red, the indie label whose satirical stunts have enlivened recent Midems, promises similar over-the-top exploits this time, including a bad-taste dig at the Band Aid charity single. Managing director Ian McNay says the label is free for France, Benelux, Italy and Australia, and publishing is free for Scandinavia. Newly launched New York-based publishing companies Complete Music and Incomplete Music will be represented by Julie Ligaius.

(Continued on page 68)



Main world patents



Australia Represented by Biggest Contingent to Date

BY GLENN A. BAKER

SYDNEY Australia's representation at Midem this year will be its largest to date, with a record 31 companies forming a formidable contingent at the joint Australian stand.

The most active participants this year are music publishers. Virtually every significant company is represented, including Rondor, Festival, Mushroom, Warner Bros., Chappell, Boosey & Hawkes and CBS Songs. Record company representation is somewhat less comprehensive, with only two majors (Festival and RCA) and a number of major indies, such as Wizard, Big Time, Mushroom, Telmak and Powderworks. Other participants include the Australasian Performing Rights Assn. and MMA Management.

"We're going to Midem after one of the very best years our industry has ever had," claims Peter Hebbes, spokesman for the Midem Organization Committee of Australia (MOCA).

Hebbes, general manager of Festival Music, claims that the entire festival organization is approaching this year's more seriously than in

(Continued on page 68)

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Government Boost Leads to Record-High Dutch Attendance

BY WILLEM HOOS

AMSTERDAM Dutch music business representation at this year's Midem will be the biggest to date, thanks to financial support from the Netherlands foreign trade agency Economische Voolichtings Dienst (EVD). It's the first time that such financial sponsorship has been available.

This government support will lead to a Dutch "island" in the Palais des Festivals of 72 units involving the participation of more than 20 companies. Coordinator and host is John de Mol, managing director of the Conamus Foundation, which promotes Dutch popular music in the Netherlands and abroad.

As further backup to the growing conviction that Dutch music now has very real international potential, there will be non-stop hospitality in the Dutch center, with such national fare as Edam cheese, Bols gin and Heineken beer.

For the 15th consecutive Midem, Conamus has compiled a complimentary double album containing repertoire of 28 leading Dutch popacts. Two thousand albums and cassettes, titled "Music From Holland With Love," will be handed out free. Also available: a five-day Midem diary, with a "visa" to visit the Dutch music center, and 5,000 copies of an English-language Conamus Midem magazine.

For the first time, all Dutch broadcasting organizations are represented at Cannes. The state-owned NOS network, with its own stand, aims to build worldwide interest in some 50 radio programs taking in virtually all kinds of music. And national network TROS is promoting its "Europarade" chart system, set up nine years ago, compiled from a series of European territorial charts and already aired to more than 10 million listeners. The year the Europarade has gained exposure on 200 Latin American radio stations.

Also prominent in the Dutch sector, with its own stand for the first time, is Radio Netherlands, which ships more than 150,000 mother-tape programs to 2,700 radio stations in 100 countries worldwide. Nearly 70% of the product is music, an example being the seven-LP series "Jazz From The Low Countries."

Dutch authors' rights organization BUMA/STEMRA is also presenting a high profile at Midem this year. The BUMA Fund sub-organization is there, too, with its manager Jan-Willem ten Broeke serving as one of the organizers of Midem Classique. The Rotterdam Philharmonic, conducted by James Conlon, gives a Palais concert on Jan. 29.

Dutch music publishers are, as usual, strongly represented. Willem van Kooten, leading the Dutch Music delegation (and also director of Red Bullet and chairman of the CNB independent record company), claims to be the only Dutchman to have attended every Midem. His summation: "Midem has been some devalued in recent years, mainly because of the economic recession. The problem is that everyone wants to sell and hardly anybody wants to buy."

Van Kooten this year is "selling" top Dutch acts Golden Earring and the Star Sisters, plus two new "high-tech pop" acts, Skeletronics and Rite de Passage. Roba Music Benelux interests include flautist Berdien Stenberg, singer Anita Meyer, girl group Babe, rock band Vitesse and highly touted black disco group Curti & the Boom Boy.

Peter Schoonhoven and Pieter van Bodegraven, managing directors of The Company of the Two Pfiteters, are looking to build further international interest in Band Of Gold, formed by Americans living in Holland, and girls deals for such acts as the Limit, Lian Day Jackson and What Fun.

Also in the Dutch delegation are (with sample talent interests): Turbo Music (Coco York, Miro); Universal Songs (MDMC, or More Danceable Music Co.); Holland Music, Dutch branch of Peer Southern (Brenda Jackson, Lisa Bosconi, the Prima Volta group); Ariola Benelux (Dolly Dots, Centerfold, Spend, Ce Soir); EMI Music (Tent, Fox The

(Continued on page 68)

Italian Labels Hope To Attract Gov't Support

BY VITTORIO CASTELLI

MILAN The Italian music business has long taken a favorable view of Midem, and has also long sought a financial subsidy from the government to help its participation in the event, according to Ernesto Magnani, secretary of AFI (Associazione dei fonografici Italiani), the national IFPI group.

With the growing importance of the annual industry meeting in Cannes, Magnani says he hopes the results of the 1985 Italian "invasion" will prod the government into sponsorship support.

Davide Matalon, president of Ducale, says Midem is particularly important for Italy's independent companies. "The multinationals have a natural tendency to exchange creative ideas and product between their own national divisions," he says. "But for a company like Ducale, the importance of Midem is as meeting place where we can extend our chain of international licensees.

"But we're also looking to complete our own European licensing map for licensed catalogs," he adds. "A fully rounded European network is vital for us because it means we constantly appeal product, such as jazz and folk, pressed centrally by us in Italy, thus becomes commercially feasible."

(Continued on opposite page)

Publishers, Indies Register in Force

German Participation on the Increase

BY WOLFGANG SPAHR

HAMBURG After several years when interest in Midem within the West German music business has clearly been on the wane, registrations this year appear to have gone up substantially, according to an early head count, especially among music publishers and independent record producers.

There are also definite signs of greater investment in attendance at the event by smaller record companies, who have stepped up representation in an attempt to build international deals. As noted in the past two or three years, though, there's a marked reluctance by German companies to book stand space within the Palais des Festivals, with a great majority opting to rent apartments or hotel suites and meet associates and potential licensees there.

Michael Karnstedt, managing director of Peer Southern in Germany, says: "Midem remains the most important platform for making contacts, and that's true whether the overall music business is going well or not. This is particularly true of music publishers looking for the widest foreign representation for their contract writers."

Adds Hans Sikorski of the Sikorski group: "Fostering and consolidating contacts is the name of the Midem game. You don't look for sensational news developments there. But it's good that there are now video clip and radio program sectors within the structure of Midem. It's right that we can deal there with everything linked with music, especially matters linked to the new technological trends."

Hans Blume, managing director of Berlin-based Hansa, is using Midem to seek worldwide master deals for such artists as the Twins, Modern Talking, Cartoon, G.G. Anderson, Ryan Simmons, Koola News, Van Banque, Howard Grace and Slip, who have all made initial inroads into a few territories. And he's using Cannes as the stage for publicizing Hansa's new catalog deal with JVC/Victor for the Japanese market.

According to Tommy Richter of Hamburg-based Rondor, his firm will formally announce the opening of new Rondor Benelux offices in Amsterdam at a reception meeting at Midem with key executives from all over the world.

Intercord is strongly represented in Cannes this year. Herbert Kolisch, managing director, says: "Though building links with existing contacts is a main reason for attendance, there's no point hiding the fact that we've never yet scored a big hit at Midem. We're fielding a big team this time to put that matter right."

Another key German executive pleased with the widening scope of

(Continued on page 68)

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BERNARD CHEVRY

(Continued from page 64)

couraging contemporary music. "This has to be seen as something of a rarity for a European oil company," says Chevry. "And the company is also sponsoring a music scholarship."

This year's Midem, Chevry says, shows a heightened interest in gospel music. Three groups from the U.S. are featured in a Jan. 31 concert: the Charles May Workshop Choir, the Fourth Of May and the Wesley Boyd Workshop Choir.

The role of cable and satellite transmission in the development of the music industry is also part of this year's Midem program and will be discussed in a Billboard-sponsored seminar, Jan. 29. Other topics include the acquisition and use of video music rights, discussed by the International Lawyers' Assn. (28), advertising agencies and local radio services, international sales of radio programs, organized by Broadcast magazine (30), and a discussion on the production and distribution of new international radio programs (31).

General media coverage of Midem this year will be even more extensive than it has been in the past. Radio France, France Inter and France Musique are heavily involved, and TF-1 and other television networks will be reporting to the French public on a daily basis, with the closing gala broadcast live through France.

ITALIAN LABELS

(Continued from opposite page)

Cam Records is another Italian independent pinning strong hopes on this year's Midem. The company has a catalog of some 300 movie soundtrack albums and seeks to widen the areas of appeal of this kind of product.

Says Mimma Addari, Cam's manager of international operations: "You can talk to likely licensees on the phone right through the year, but problems and talking-points still arise, and face-to-face meetings do pay off."

One of the key selling points of Italian product internationally is the territory's distinctive disco music. Many of the newer companies in this field are attending Midem this year.

Says Giuliano Saglia, Discotto a&r international licensing chief: "Italian disco sounds are saleable mostly in European territories. We're changing our line of approach. In previous years, we've worked abroad, mainly on the basis of singles master license deals. But now we're principally seeking out good label deals."

The more determined the push to get Italian music, especially in the disco area, accepted abroad, the more likely the success of the industry-wide AFI appeal to the government, beleaguered though it is by economic ills, for financial support.

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Radio, TV Channels Spearhead Move

New Try for Official French Sales Chart

BY DERRY HALL

PARIS: A new attempt to establish an official record sales chart in France is being made by Canal Plus and Europe 1. Statistics are being gathered by Nielsen and the IPSOS research group, and the ratings serve as a basis for both a two-hour daily radio show on Europe 1 and a "Top 50" on Canal Plus, the pay-tv channel which began operations three months ago.

One controversial aspect that has already emerged is that despite the preponderance of French national pop product featured on radio and television, and thus reflected in the radio-play ratings charts, the sales lists show that an overwhelming majority of records actually bought are of Anglo-American origin. Marc Toesca, who presents the "Top 50" show, estimates that the U.S./U.K. chart share is "working out at 70% at least."

Toesca's show programs six songs daily, drawn both from the chart front-runners and from the 20 "bubbling under" titles. He uses video clips when available but personally prefers live performances.

Says Toesca: "We feel there is some rejection by the public of lavishly produced clips. But despite limited facilities, we give a good representation of the chart action, and we have the advantage of being able to interview artists in the studio."

In the '60s, an organization called the Centre d'Information et de Documentation du Disque produced an official chart based on statistics supplied by record companies. But since that organization's demise, France has been awash with charts of all kinds, none of them based on accurate sales figures.

In the shadow of the Canal Plus/Europe 1 chart is Top-Disc, a ratings service initially undertaken as a thesis by a group of students at the ISG, one of France's most respected schools of business administration. Top-Disc produces a bimonthly chart of 20 singles and LPs, based on computerized information received from 25 Parisian record stores.

Funding for Top-Disc has come from Sunkist and from a campaign to gain a foothold in the French food and drink market, and four FM stations in the Paris area are giving extensive air time to these listings. Says Eric Mathez of Top-Disc: "We

U.K. GOVERNMENT SUPPORT

(Continued from page 66)

Among the first-timers will be FM Music, the production/publishing company established late last year by songwriter Frank Musker and Exton Studio, based in London and Los Angeles and described as a "creative network" bringing together writers, artists, producers and musicians. A 24-track studio in Los Angeles has been readied, and projects to date include the soundtrack for the movie "The King Of The City."

With interest in music video growing steadily, Embassy Home Entertainment's head of acquisition Robert Blay will be among many video executives in Cannes. He plans to announce the purchase of a major new package of music video titles, meet with partners to the JVC/Trans 25/Kyodo Tokyo co-production agreement signed last year, and hopefully negotiate worldwide video distribution rights to productions either already completed or in production. Co-production deals with major acts are also sought, particularly in the U.S., U.K., West Germany and Japan, where Embassy has its own distribution operations.

GERMAN PARTICIPATION

(Continued from page 66)

Midem this year is Jochen Kraus, deputy managing director of Arola and former international repertoire director of EMI-Electrola in Cologne, who is making his first visit to the event. "We've got to accept that video clips and radio programming techniques are as much a part of today's music business as, say, classical sound carriers," he says.

"It's probably true that the big spectacular deals are no longer concluded at Midem. But it's important to be there to build contact with smaller record companies, producers and publishers and that way keep up with the start of newly emergent groups before just about every part of the world."

Peter Ende of Francis, Day & Hunter underlines the importance of Midem in providing an "early-warning" sight and sound of new industry ideas and trends. "The days when activities connected with music publishing rights concentrated only on the record industry are well and truly over," Ende says.

Hille Hillekampf, international manager of Intersong, who is attending Midem (the company's director Goetz Kiso, now also in charge of Chappell, says: "Whatever the defects listed by some people, Midem has always been worth our while."

Phonogram Germany's managing director Louis Spillmann says the company's Dutch team will provide corporate representation in Cannes. German representation this year is wide-ranging and generally optimistic; also attending are Jochen Neuhauser, head of 30/29 publishing, and DGG product chiefs Rainer Schmidt-Walk and Chris Georgi.

Media changes in West Germany are clearly responsible for the increase in attendees from this territory. Video producers are anxious to have foreign music producers use German facilities for software orders. Most of the 20 German video production companies are registering.

AUSSIE CONTINGENT

(Continued from page 66)

previous years. "We're sending five people, including Jim White, the managing director of our record company, the general manager of our New Zealand company, our a&r manager, marketing/promotions manager and myself," he notes.

MOCA's streamlined and consistently effective flotilla operation attracts full government support, allowing general export development rebates. It's the only music trade fair so supported, Musexpo having long fallen from government favor.

Big Time Records executive Michael McMartin rates Midem as "essential, at least every second year." This is his fifth visit and, he says, his most important: "The first four trips paid off so incredibly well with contacts which are vital for an independent label in this country. This year I have two really hot albums, by the Hoodoo Gurus and the Flaming Hands, so those contacts are about to bear fruit."

Phil Israel is another Australian who considers himself an old Midem hand. In the past he has represented EMI, Powderworks and K-tel Records, but this year he is going under the auspices of his own Possum Music, which represents Mute Records (Yazoo, Depeche Mode) in Australia.

THORN EMI LOSSES

(Continued from page 9)

of the troubled subsidiary.

Profits for the Screen Entertainment arm, which includes video, television and theatrical software interests, were also down in the most recent results, from $10.6 million in the 1983-84 financial year to $115,000 in the six months to September, 1984. Video software units in North America had been "particularly encouraging," according to Laister, but overall performance was affected by a strike at Thames Television last August. Interests in cable and satellite tv projects are to be maintained, but "opportunities for early investment are becoming less attractive," in Laister's words.

Thorn EMI's other main divisions, electronics, information technology and engineering, domestic appliances and lighting, all made steady progress, and micro-chip firm INMOS, acquired last July at a cost of around $140 million, contributed a modest $3 million to the half-year results. Sales have held up well, according to Laister.

DUTCH ATTENDANCE

(Continued from page 66)

Fox, Sammy America's Mam, Emilion (owner of the Dutch singer/producer Frank Boeyen Group); Dutchy Publishing (Jerney Kaagman, Debbie Hanson); International Music (Jan Chappell (Mai Tai, Blanch Ebliz, Martine Stellaard, and Sam & Dave, who have recorded a live hits compilation for Dutch indie CNR).

The list goes with corporate and talent representation for Warner Bros Records (One Two, Tracie and the Thought, signed worldwide by MCA in the U.S.) and CBS Songs (Pet Art Group).

Dutch independent record companies and production units are also strongly represented, among them CNR, FFR/Le Disque (Holland, signed to A&M in the U.S.), Munich Records, Bon/Break Records (promoting a children's novelty album, "The Invasion Of The Space-peckers," with video backup), Megasonic and Dureco (with a joint stand), Pureco, Keytone, Soundproducts (with classical CD product added to the MOR catalog base), Indisc and Turning Point.

However, Telstar will miss Midem the time around. Last year, 17 of the company's 46 staffers were let go, mainly because leading act Dee Maar, with a Beatles-style fan following, suddenly broke up.

Promoter Gets Involved

German Show for Ethiopia

MUNICH: Leading German promotion company Mama Concerts is building "A Concert For Ethiopia," a package intended for worldwide small-screen usage, to help raise funds for the famine victims in Ethiopia.

As the single "Do They Know It's Christmas" continues to raise charity funds, Mama's Hassel Ayram says: "In the light of the continuing desperate plight and incredible misery of so many people in that part of the world, we're looking for a way of focusing attention everywhere."

Mama Concerts' first organizations weeks ago with ZDF, the second German television network, over two separate days, says Ayram: "We aim to make 'Concert For Ethiopia' the biggest money-raising project since 'Concert For Bangladesh' some 10 years ago, something that in a television sense will make pop music history."

As a result of the planning, there will be two separate programs featuring international names, both under the "Concert For Ethiopia" banner. The first, in the pop/rock field, will go out on ZDF Feb. 22. The second, two days later, will feature MOR artists. Both will get primetime viewing spots in Germany and will be piped through to some 30 different countries via both Eurovision and, for East European countries, Intervision.

Each show will feature around 20 artists, and both programs will be recorded in the Dortmunder Westfalenhalle, in New Cologne. Hansel Ayram says the ABC television network appears likely to air the shows in the U.S. "We also plan to push the package through satellite to Japan and Australia, with broadcasts later for around 70 other countries worldwide," he adds. Transmission is expected to be under the formal auspices of Richard von Weizsaecker, federal president of West Germany.

Mama plans fund-raising ideas and, possibly, videos from both concerts, Says Ayram: "At the same time, the record industry and various affiliated groups will be motivated to make special donations which will be publicly acknowledged during the transmission of the shows. Net proceeds will be put at the disposal of UNICEF, on the understanding that the monies will be used primarily for the relief of suffering in Ethiopia."

TELDEC CHIEFS

(Continued page 9)

Another key move has been Teldec's separation from its 100%-owned pressing subsidiary Teldec Press GmbH, now operating as a wholly autonomous unit with some 500 employees. The company's Ostpreet Metal Mastering system has now been licensed in more than 20 countries, with further licenses awaiting contracting, and a paper by Stein as "a spectacular improvement of the analog album, enabling the black disk to maintain its position against the Compact Disc."

Ironically, CD sales have been another plus factor for Teldec, generating substantial additional revenue. The company possesses strong classical repertoire, and growth rates, particularly for current CDs, are said to be extremely high.

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Great Wall of Gold. Geffen act Berlin poses with RIAA gold plaques for their first album "Pleasure Victim" while basking in the success of their current album "Love Life." Standing from left are Berlin's Matt Reid, Rob Brill, David Diamond, John Crawford and Ric Olsen, the group's producer Dan Van Patten, Berlin's vocalist Terri Nunn and the act's manager Perry Watts-Russell.



Little Steven Does Big Benefit. EMI America guitarist Little Steven, left, takes the stage during La Bamba's second annual Christmas Show at the Monmouth Arts Center in Redbank, N.J., to help raise $10,000 for the Foundation To Find And Protect America's Children. He's pictured here with La Bamba himself.



Public Offering. "American Bandstand" host Dick Clark struts his stuff for IRS act General Public, a creation of English Beat founders David Wakeling and Ranking Roger, now making strides with their current single "Tenderness." Seen from left are Clark and band members Wakeling, Stoker, Roger, Horace Panter, Micky Billingham and Kevin White.



The Way the Ball Bounces. John Farnham, left, of Australia's newly-aligned Little River Band, takes a basketball break with producer Spencer Proffer after laying final tracks for the group's 10th Capitol album, which ships this month.



Jet Setters. Madam X members get down to the bare essentials while recording their Jet debut at Cherokee Studios in Los Angeles. Standing from left are bassist Chris Dolber, Jet chief Don Arden, drummer Roxy Petrucci, Epic/Portrait/CBS Associated Labels senior vice president/general manager Don Dempsey, guitarist Maxine Petrucci, CBS Associated Labels vice president/general manager Tony Martell and vocalist Bret Kaiser.



News Hounds. Martin Briley and his band crew scour the dailies for song subjects while recording Briley's latest record at the Hit Factory in Los Angeles. Standing from left are Carmine Rojas, Briley, Peter Wood, Anton Fig, G.E. Smith and producer Phil Ramone.

FOR WEEK ENDING JANUARY 26, 1985

Billboard.

HOT 100 SINGLES

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Compiled from national retail store and one stop sales reports, and radio airplay reports

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER/LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	11	LIKE A VIRGIN (Weeks at No. One 6) N RODGERS SIRE 7 29210 WARNER BROS	◆ MADONNA
2	4	11	8	I WANT TO KNOW WHAT LOVE IS M SAURIN M JONES ATLANTIC 7 89596	◆ FOREIGNER
3	3	6	11	YOU'RE THE INSPIRATION D FOSTER FULL MOON WARNER BROS 7 29126	◆ CHICAGO
4	5	13	10	EASY LOVER P COLLINS KALIMBA COLUMBIA 38 04679	◆ PHILIP BAILEY
5	10	20	6	CARELESS WNISPER G MICHAEL COLUMBIA 38 04691	◆ WHAM FEATURING GEORGE MICHAEL
6	2	2	15	ALL I NEED G BALLARD C MAGNESS QWEST 7 29238 WARNER BROS	JACK WAGNER
7	6	7	13	RUN TO YOU B ADAMS B CLEARMOUNTAIN A&M 2686	◆ BRYAN ADAMS
8	12	16	12	TNE BOYS OF SUMMER D HENLEY D KORTCHMAR G LADANYI M CAMPBELL GEFFEN 7 29141 WARNER BROS	◆ DON HENLEY
9	16	22	9	LOVER BOY K DIAMOND JIVE ARISTA 1 9284	◆ BILLY OCEAN
10	14	19	7	I WOULO OIE 4 U PRINCE WARNER BROS 7 29121	◆ PRINCE & THE REVOLUTION
11	9	10	12	BORN IN THE USA B SPRINGSTEEN J LANDAU C PLOTKIN S VAN ZANDT COLUMBIA 38 04680	◆ BRUCE SPRINGSTEEN
12	21	26	7	METHOO OF MOOERN LOVE D HALL J OATES B CLEARMOUNTAIN RCA 13970	◆ DARYL HALL & JOHN OATES
13	20	24	10	NEUTRON DANCE R PERRY PLANET 13951	◆ THE POINTER SISTERS
14	17	18	11	JAMIE R PARKER JR ARISTA 1 9293	RAY PARKER JR
15	7	3	13	TNE WILO BOYS N RODGERS DURAN DURAN CAPITOL 5417	◆ DURAN DURAN
16	8	5	14	WE BELONG N GERALDO P COLEMAN CHRYSALIS 4 42826	◆ PAT BENATAR
17	13	15	6	OO THEY KNOW IT'S CHRISTMAS ● M URE COLUMBIA 38 04749	◆ BAND AID
18	15	8	19	COOL IT NOW V BRANTLEY R TIMAS MCA 52455	◆ NEW EDITION
19	18	14	14	DO WNAT YOU OO J JACKSON D RUDOLPH ARISTA AS1 9279	◆ JERMAINE JACKSON
20	23	25	9	LOVE LIGHT IN FLIGHT S WONDER MOTOWN 1769	◆ STEVIE WONDER
21	25	32	12	SOLID N ASHFORD V SIMPSON CAPITOL 5397	◆ ASHFORD & SIMPSON
22	26	30	12	CALL TO TNE NEART G GUIFFRIA CAMEL MCA 52497	◆ GUIFFRIA
23	27	36	9	OPERATOR R CALLOWAY SOLAR 7 69684 ELEKTRA	MIDNIGHT STAR
24	11	4	16	SEA OF LOVE NUGETRE FABULOUS BRILL BROS. ES PARANZA 7 99701 ATCO	◆ THE HONEYORIPPERS
25	28	29	10	FOOLISN NEART S PERRY BRUCE BOTNICK/COLUMBIA 38-04893	◆ STEVE PERRY
26	30	34	14	JUNGLE LOVE M DAY STARR COMPANY WARNER BROS 7 29181	◆ THE TIME
27	32	37	10	MISLEO J BONNEFOND R BELL KOOL & THE GANG DE-LITE 880431 7 DELIGHT	◆ KOOL & THE GANG
28	19	9	15	VALOTTE P RAMONE ATLANTIC 7 89609	◆ JULIAN LENNON
29	37	43	8	THE HEAT IS ON K FORSEY H FALTERMEYER MCA 52512	◆ GLENN FREY
30	40	45	6	THE OLO MAN OOWN TNE ROAD J FOGERTY WARNER BROS 7 29100	◆ JOHN FOGERTY
31	36	44	6	SUGAR WALLS G MATHIESON A NEVERMIND EMI AMERICA 8253	◆ SHEENA EASTON
32	34	39	6	MONEY CHANGES EVERYTNING R CHERTOFF PORTRAIT 37 04737 EPIC	◆ CYNOI LAUPER
33	43	—	2	CALIFORNIA GIRLS TED TEMPLEMAN WARNER BROS 7 29102	◆ DAVIO LEE ROTH
34	46	—	2	CAN'T FIGHT THIS FEELING K CRONIN G RICHRATH A GRATZER EPIC 34 04713	◆ REO SPEEDWAGON
35	42	47	6	MR TELEPNONE MAN R PARKER JR MCA 52484	◆ NEW EOITION
36	39	40	7	MISTAKE NO. 3 S LEVINE VIRGIN EPIC 34 04727	◆ CULTURE CLUB
37	41	42	11	TENOERNESS GENERAL PUBLIC G MACKILLOP C FAIRLEY I.R.S. 9934 A&M	◆ GENERAL PUBLIC
38	38	38	9	IN NEON C THOMAS GEFFEN 7 29111 WARNER BROS	◆ ELTON JOHN
39	48	68	4	ROCKIN' AT MIDNIGNT NUGETRE FABULOUS BRILL BROS ES PARANZA 7 99686	◆ THE HONEYDRIPPERS
40	58	—	2	PRIVATE DANCER CARTER CAPITOL [illegible]	◆ TINA TURNER
41	24	17	12	UNDERSTANDING B SEGER PUNCH CAPITOL 5413	BOB SEGEN & THE SILVER BULLET BAND
42	47	55	6	DO IT AGAIN R DAVIES ARISTA 1 9309 RCA	◆ THE KINKS
43	NEW▶			ONLY THE YOUNG [illegible] GEFFEN 7 29090 WARNER BROS	JOURNEY
44	53	59	7	NAUGNTY NAUGHTY [illegible] ATLANTIC [illegible]	◆ JOHN PARR
45	70	—	2	RELAX T HORN ZTT ISLAND 7 99805 ATCO	◆ FRANKIE GOES TO HOLLYWOOD
46	50	51	9	MISSING YOU [illegible] RCA [illegible]	◆ DIANA ROSS
47	52	57	8	TRAGEDY J HUNTER P BONANNO PRIVATE I 4 04641 EPIC	◆ JOHN HUNTER
48	49	50	7	20/20 R TITELMAN WARNER BROS 7 29120	GEORGE BENSON
49	59	—	2	OON OOH SONG N GERALDO P COLEMAN CHRYSALIS 4 42843	◆ PAT BENATAN
50	54	56	7	LOVER GIRL T MARIE EPIC 34 04619	◆ TEENA MARIE
51	22	12	18	OUT OF TOUCN D HALL J OATES B CLEARMOUNTAIN RCA 13916	◆ DARYL HALL & JOHN OATES
52	NEW▶			TOO LATE FOR GOOOBYES P RAMONE ATLANTIC [illegible]	◆ JULIAN LENNON
53	71	—	2	I WANNA NEAR IT FROM YOUR LIPS B GAUDIO GEFFEN 7 29118 WARNER BROS	◆ ERIC CARMEN
54	56	60	7	TREAT HER LIKE A LADY R R JOHNSON A MCKAY GORDY 1765 MOTOWN	◆ THE TEMPTATIONS
55	29	21	21	I FEEL FOR YOU ● A MARDIN WARNER BROS 7 29195	◆ CHAKA KHAN
56	33	31	11	TENOER YEARS A VANCE SCOTTI BROS 4 04682 EPIC	◆ JOHN CAFFERTY ANO THE BEAVER BROWN BANO
57	NEW▶			KEEPIN' TNE FAITH P RAMONE COLUMBIA 38 04681	◆ BILLY JOEL
58	61	63	6	TURN UP THE RADIO N KERNON RCA 13953	◆ AUTOGRAPH
59	63	67	6	SMALL TOWN BOY M THORNE MCA 52494	◆ BRONSKI BEAT
60	60	61	7	LONELY SCNOOL M [illegible] A&M [illegible]	◆ TOMMY SHAW
61	62	64	4	KNOCKING AT YOUR BACK DOOR R GLOVER DEEP PURPLE MERCURY 880477 7 POLYGRAM	DEEP PURPLE
62	31	27	11	BRUCE T FERRY J O VIEIRA MERCURY 880405-7 POLYGRAM	RICK SPRINGFIELD
63	NEW▶			HIGN ON YOU R NEVISON SCOTTI BROS 4-04685 EPIC	◆ SURVIVOR
64	51	53	7	MAKE NO MISTAKE, NE'S MINE B [illegible] K CARNES COLUMBIA 38 04695	BARBRA STREISAND WITH KIM CARNES
65	75	—	2	TNIS IS MY NIGHT A MARDIN WARNER BROS 7 29097	CHAKA KHAN
66	35	23	16	NO MORE LONELY NIGHTS G MARTIN COLUMBIA 38 04581	◆ PAUL MCCARTNEY
67	78	—	2	THE BORDERLINES G DUKE A&M 2695	◆ JEFFREY OSBORNE
68	44	28	20	I CAN'T NOLD BACK R NEVISON SCOTTI BROS 4 04603 EPIC	◆ SURVIVOR
69	55	41	21	WAKE ME UP BEFORE YOU GO-GO ● G MICHAEL COLUMBIA 38 04552	◆ WHAM
70	45	35	14	NELLO AGAIN R J MUTT LANGE CARS ELEKTRA 7 69681	◆ THE CARS
71	NEW▶			NIGHTSHIFT D LAMBERT MOTOWN 1773	COMMODORES
72	57	46	17	CENTIPEOE M JACKSON COLUMBIA 38 04547	◆ REBBIE JACKSON
73	77	82	4	YO LITTLE BROTNER M LIGGETT C BARBOSA MIRAGE 7 99697 ATCO	◆ NOLAN THOMAS
74	NEW▶			BEAT OF A NEART M CHAPMAN COLUMBIA 38 04750	◆ SCANOAL FEATURING PATTY SMYTH
75	82	—	2	GO FOR IT R WILDE M WILDE MCA 52513	◆ KIM WILDE
76	85	—	2	INVITATION TO DANCE N RODGERS EMI AMERICA 8250	KIM CARNES
77	65	48	14	TNE BELLE OF ST. MARK SHEILA E STARR COMPANY WARNER BROS 7 29180	SHEILA E
78	64	33	17	ALL TNROUGN TNE NIGHT R CHERTOFF PORTRAIT 37 04639 EPIC	CYNDI LAUPER
79	NEW▶			WNY CAN'T I NAVE YOU R J LANGE CARS ELEKTRA 7 69457	◆ THE CARS
80	68	49	17	PENNY LOVER L RICHIE J CARMICHAEL MOTOWN 1762	◆ LIONEL RICHIE
81	NEW▶			PLAYING TO WIN S PROFFER CAPITOL 541[illegible]	◆ LITTLE RIVER BAND
82	67	52	23	STRUT G MATHIESON EMI AMERICA 82[illegible]	◆ SHEENA EASTON
83	69	54	14	(PRIDE) IN THE NAME OF LOVE B ENO D LANOIS ISLAND 7 99704 ATCO	◆ U2
84	86	90	3	GOTTA GET YOU NOME TONIGHT M FORTE D ROBINSON PHILLY WORLD 7 99710 ATCO	◆ EUGENE WILDE
85	88	95	3	RAIN FOREST P HARDCASTLE PROFILE 7059	PAUL HARDCASTLE
86	NEW▶			CRAZY [illegible] RCA 13975	◆ KENNY ROGERS
87	76	75	24	I JUST CALLEO TO SAY I LOVE YOU ● S WONDER MOTOWN 1745	◆ STEVIE WONDER
88	NEW▶			RESTLESS NEART J WAITE [illegible] GERSH EMI AMERICA 8252	◆ JOHN WAITE
89	83	76	25	CARIBBEAN QUEEN K DIAMOND JIVE ARISTA 1 9199	◆ BILLY OCEAN
90	NEW▶			OBSESSION J RYAN MERCURY 880266 7 POLYGRAM	◆ ANIMOTION
91	72	65	20	BETTER BE GOOD TO ME R HINE CAPITOL 5387	◆ TINA TURNER
92	66	66	10	BIG IN JAPAN [illegible] ATLANTIC 7 89665	◆ ALPHAVILLE
93	84	77	18	IT AIN'T ENOUGN [illegible] CHAPMAN EMI AMERICA 8238	◆ COREY HART
94	73	58	14	STRANGER IN TOWN [illegible] COLUMBIA 38 04672	◆ TOTO
95	74	71	8	EYE ON YOU [illegible] STEINMAN CAPITOL 5418	BILLY SQUIER
96	90	83	21	DESERT MOON [illegible] A&M 2666	◆ DENNIS DEYOUNG
97	79	62	15	WALKING ON A THIN LINE HUEY LEWIS & NEWS CHRYSALIS 4 42825	HUEY LEWIS AND THE NEWS
98	80	70	9	TONIGHT D BOWIE D BRAMBLE H PADGHAM EMI AMERICA 8246	DAVIO BOWIE
99	81	73	15	TWO TRIBES T HORN ZTT ISLAND 7 99695	◆ FRANKIE GOES TO HOLLYWOOO
100	87	69	17	WE ARE THE YOUNG D HARTMAN J IOVINE MCA 52471	◆ DAN HARTMAN

◯ Products with the greatest [illegible] gains this week ◆ Video clip availability ● Recording Industry Assn Of America (RIAA) seal for sales of one million units ▲ RIAA seal for sales of two million units

Billboard HOT 100 SALES & AIRPLAY

A ranking of the top 30 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart

SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	1	LIKE A VIRGIN	MADONNA	1
2	4	I WANT TO KNOW WHAT LOVE IS	FORFIGNER	2
3	7	EASY LOVER	PHILIP BAILEY	4
4	13	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	5
5	5	ALL I NEED	JACK WAGNER	6
6	9	YOU'RE THE INSPIRATION	CHICAGO	3
7	8	RUN TO YOU	BRYAN ADAMS	7
8	18	LOVER BOY	BILLY OCEAN	9
9	10	BORN IN THE USA	BRUCE SPRINGSTEEN	11
10	2	THE WILD BOYS	DURAN DURAN	15
11	6	DO THEY KNOW IT'S CHRISTMAS	BAND AID	17
12	3	COOL IT NOW	NEW EDITION	18
13	20	THE BOYS OF SUMMER	DON HENLEY	8
14	16	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	10
15	11	WE BELONG	PAT BENATAR	16
16	28	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	12
17	22	SOLID	ASHFORD & SIMPSON	21
18	14	CALL TO THE HEART	GUIFFRIA	22
19	26	NEUTRON DANCE	THE POINTER SISTERS	13
20	17	DO WHAT YOU DO	JERMAINE JACKSON	19
21	12	SEA OF LOVE	THE HONEYDRIPPERS	24
22	-	MR. TELEPHONE MAN	NEW EDITION	35
23	23	JAMIE	RAY PARKER JR	14
24	30	LOVE LIGHT IN FLIGHT	STEVIE WONDER	20
25	14	I FEEL FOR YOU	CHAKA KHAN	55
26	19	VALOTTE	JULIAN LENNON	28
27	-	DPERATOR	MIDNIGHT STAR	23
28	-	THE HEAT IS ON	GLENN FREY	29
29	21	UNDERSTANDING	BOB SEGER & THE SILVER BULLET BAND	41
30	-	JUNGLE LOVE	THE TIME	26

AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	YOU'RE THE INSPIRATION	CHICAGO	3
2	1	LIKE A VIRGIN	MADONNA	1
3	4	I WANT TO KNOW WHAT LOVE IS	FORFIGNER	2
4	5	EASY LOVER	PHILIP BAILEY	4
5	9	CARELESS WHISPER	WHAM FEATURING GEORGE MICHAEL	5
6	3	ALL I NEED	JACK WAGNER	6
7	8	THE BOYS OF SUMMER	DON HENLEY	8
8	12	I WOULD DIE 4 U	PRINCE & THE REVOLUTION	10
9	13	LOVER BOY	BILLY OCEAN	9
10	6	RUN TO YOU	BRYAN ADAMS	7
11	14	JAMIE	RAY PARKER JR	14
12	19	METHOD OF MODERN LOVE	DARYL HALL & JOHN OATES	12
13	20	NEUTRON DANCE	THE POINTER SISTERS	13
14	11	BORN IN THE USA	BRUCE SPRINGSTEEN	11
15	7	WE BELONG	PAT BENATAR	16
16	21	FOOLISH HEART	STEVE PERRY	25
17	22	LOVE LIGHT IN FLIGHT	STEVIE WONDER	20
18	17	DO WHAT YOU DO	JERMAINE JACKSON	19
19	25	OPERATOR	MIDNIGHT STAR	23
20	27	MISLEO	KOOL & THE GANG	27
21	10	THE WILD BOYS	DURAN DURAN	15
22	26	JUNGLE LOVE	THE TIME	26
23	-	THE HEAT IS ON	GLENN FREY	29
24	29	SOLID	ASHFORD & SIMPSON	21
25	-	SUGAR WALLS	SHEENA EASTON	31
26	-	THE OLD MAN DOWN THE ROAD	JOHN FOGERTY	30
27	-	MONEY CHANGES EVERYTHING	CYNDI LAUPER	32
28	30	CALL TO THE HEART	GUIFFRIA	22
29	-	CALIFORNIA GIRLS	DAVID LEE ROTH	33
30	-	CAN'T FIGHT THIS FEELING	REO SPEEDWAGON	34

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HOT 100 SINGLES BY LABEL

A ranking of labels by their number of titles on the Hot 100 chart.

LABEL	NO. OF TITLES ON CHART
COLUMBIA	12
WARNER BROS.	8
CAPITOL	7
EMI-AMERICA	6
MCA	6
ATLANTIC	5
RCA	5
A&M	4
GEFFEN	4
MOTOWN	4
ARISTA	3
CHRYSALIS	3
MERCURY	3
SCOTTI BROS.	3
ELEKTRA	2
EPIC	2
ES PARANZA	2
JIVE/ARISTA	2
PORTRAIT	2
ZTT/ISLAND	2
CAMEL/MCA	1
DE-LITE	1
FULL MOON/WARNER BROS.	1
GORDY	1
I.R.S.	1
ISLAND	1
MIRAGE	1
PHILLY WORLD	1
PLANET	1
PRIVATE I	1
PROFILE	1
OWEST	1
SIRE	1
SOLAR	1
VIRGIN/EPIC	1

HOT 100 A-Z—SONGWRITERS/PUBLISHERS/PERFORMANCE RIGHTS AFFILIATES

A-Z (LISTED BY TITLE)

TITLE - Writer(s)
Publisher - Licensing Org)
Sheet Music Dist.

46 30-35 - A Goodman; S Kajner
- April, ASCAP; Rainbow Notes, ASCAP/Stephen A Kajner, ASCAP; CPP, ASP
5 ALL I NEED - C Haynes; G Ballard Jr Pack - Yellow Brick, ASCAP; MCA, ASCAP/Art Street, BMI; CPP
76 ALL THROUGH THE NIGHT - J Steur - Tiencjes, BMI/Variee, BMI; WB
74 BEAT OF A HEART - E Smith P Smith M Mack - Blackwood, BMI/Just Friends, BMI/Pete Smoke BMI/Rondmosch, BMI;
77 BIG BELLE OF ST. BARTH - Sheila E - Cottenges; ASCAP;
95 BITTER BE GOOD TO ME - Knight Chann Chapman - Anada, ASCAP; CPP
72 BIG IN JAPAN - Gene Loyd Mertens Symon - Bof Budde BMI/Gerdon BMI/Music Verlag, GMH/KG, BMI/Warner Tamerlane BMI/ WBM
67 THE BORDERLINES - R Jones - TRO ASCAP/Unknown ASCAP;
11 BORN IN THE USA - B Springsteen - Bruce Springsteen, ASCAP; CPP
8 THE BOYS OF SUMMER - D Henley M Campbell - Cass County, ASCAP/Wild Gator ASCAP; WBM
62 BRUCE - B Springfield - Triple BMI; CPP
53 CALIFORNIA GIRLS - D Wilson - Sheep, BMI
22 CALL TO THE HEART - G Guiffria D G Exley - Heroes of Earth ASCAP/Gregg Guiffria, ASCAP/Kid Be t, BMI/Frozen Tomorrow, BMI; WBM
64 CAN'T FIGHT THIS FEELING - R Cronin - Fate, ASCAP;
76 CARELESS WHISPER - G Michael A Ridgeley - Chappell, ASCAP CHAPPELL
81 CARIBBEAN QUEEN - A Diamond B Ocean - Wilenden, BMI/Zomba, ACPP
71 CENTERFOLD - M Jackson - Music, BMI/Warner Tamerlane, BMI; WBM
38 COOL IT NOW - V Brantley B Thomas - Bmo Generation, ASCAP; CPP
54 CRAZY - K Rogers, D Wars - Lionel Music, ASCAP/Security Hogg, ASCAP;
96 DESERT MOON - D Downing - Grand Mission, ASCAP/Anne ASCAP/CPP/ALN
42 DO IT AGAIN - A Brooks - Shanta, BMI;
17 DO THEY KNOW IT'S CHRISTMAS - Geldof Ure - Chappell ASCAP/ CHAPPELL
19 DO WHAT YOU DO - B Britt L.D Thomas - (Jimmy, ASCAP/Air Ex, ASCAP/Nobeers ASCAP;
6 EASY LOVER - P Bailey P Collins M Last - (Sir&Stan, ASCAP/Phil Collins, ASCAP/Fun ASCAP/New East, ASCAP; WBM
95 EYE ON YOU - B Spoon - (Songs Of The Knight, BMI ; CLM
25 FOOLISH HEART - S Perry K Goodrum - (Street Talk ASCAP/April ASCAP/Random Notes, ASCAP; CPP, ASP
75 GO FOR IT - B Wilde - Enders, BMI;
84 GOTTA GET YOU HOME TONIGHT - M Horton R Shoenfelt - (Poly World, BMI/Great Age, BMI;
29 THE HEAT IS ON - A Forney H Fattenmeyer - (Famous ASCAP; CPP
70 HELLO AGAIN - M Diamond - (Bic Diamnd, ASCAP/Lido, ASCAP; WBM
63 HIGH ON YOU - C Sullivan J Pelzek - (Bulle BMI/WB, ASCAP/Easy Action, ASCAP;
58 I CAN'T HOLD BACK - P Sullivan J Pelzek - (Bulle, BMI/Easy Action ASCAP/WB, ASCAP; WBM
55 I FEEL FOR YOU - Prince - (Controversy, ASCAP; WBM
87 I JUST CALLED TO SAY I LOVE YOU - S Wonder - (Jobete ASCAP/Black Bull, ASCAP; CPP
34 I NAUGHT HEAR IT FROM YOUR LIPS - E Cannon D Pitchford - (E.C.B., BMI/Lanycave, BMI/Warner Tamerlane BMI/Pitchford BMI;
2 I WANT TO KNOW WHAT LOVE IS - M Jones - (Somerset, ASCAP/Mutual Silence, ASCAP;
10 I WOULD DIE 4 U - Prince - (Controversy, ASCAP; WBM
39 IN HEIR - L Jobe B Teague - (Interscorp, ASCAP; ALN
76 INVITATION TO DANCE - K Carnes M Page - B Fairenthal D Ellington - (Maxwenthia, ASCAP/Zomba, ASCAP/April, ASCAP;
53 IT AIN'T ENOUGH - C Hart - (Cresent, ASCAP/Hart Music, ASCAP; CPP
14 JAMIE - R Parker, Jr - (Ryabeda, ASCAP;
26 JUNGLE LOVE - J Johnson - (Tomma, ASCAP;
57 KEEPIN' THE FAITH - R Joel - (Joel Songs, BMI;
61 KNOCKING AT YOUR BACK DOOR - Blackmore Glover - (Chappell ASCAP/Rugged, ASCAP/Purpy - (Chappell/Blackmory ASCAP;
3 LIKE A VIRGIN - B Steinberg T Rely - (Billy Steinberg ASCAP/Bonnie Barry, ASCAP;
60 LONELY SCHOOL - T Snow - (Tranquility Base ASCAP/Alma, ASCAP/ CPP/ALM
20 LOVE LIGHT IN FLIGHT - S Wonder - (Jobete, ASCAP/Black Bull ASCAP; CPP
9 LOVER BOY - A Dunmond D Ocean B J Langs - (Zomba, BMI/Wallenden, BMI; CPP
50 LOVER GIRL - T Marie - (M Knight Magnet, ASCAP; CPP/ BBP
64 MAKE NO MISTAKE, HE'S MINE - K Carnes - (Maxwoodnow, ASCAP; CPP
17 METHOD OF MODERN LOVE - D Hall J Allen - (Hall chg, BMI/Unichappell BMI/ CHA HL
27 MISLED - B Bell P Taylor Rod & The Gang - (Delightful, BMI; CPP
66 MISSING YOU - L Richie - (Brockman, ASCAP;
36 MISTAKEN IDENTITY - Culture Club - Virgin, ASCAP; CPP
32 MONEY CHANGES EVERYTHING - T Gray - (Gray Matter BMI;
35 MR TELEPHONE MAN - B Parker, Jr - (Ridgeby, ASCAP;
94 NAUGHTY BOY - J Pat - (Carbert, BMI; HL
23 NEIGHBOR DANCE - A Wills D Sombrio - (Off Backstreet ASCAP/Stepsmile Moderne, ASCAP/Grizzly, ASCAP;
91 NIGHTSHADE - M Orange D Lambert F Golde - (Walter Orange, ASCAP;
60 NO MORE LONELY NIGHTS - P McCartney - (MPL Communications, ASCAP/MPL/HL
90 OBSESSION - R Kriegel H Avenue Phillips - (Parche, Island, BMI/Carnes, BMI/Carnes, BMI/Wakos, ASCAP/Arrita, ASCAP;
38 THE OLD MAN DOWN THE ROAD - J C Fogerty - (Wenaka ASCAP;
83 OMG I TEE YOUNG - S Perry N Schon J Cain - (Twist and Shout, ASCAP/ Weerhagh Nightmare, ASCAP/Calgems EMI, ASCAP;
65 OOH OOH SONG - M Greville P Carville - (Big Tooth ASCAP/Neil Geraldo, ASCAP/Rare Blue, ASCAP;
23 OPERATOR - B Watson B Calloway B Lipscomb - (Hot Trg, BMI/Hotstar, BMI; ICPP
51 OUT OF TOUCH - D Hall J Oates - (Hot chg, BMI/Unichappell BMI /CHA HL
80 PENNY LOVER - L Richie B Harvey R Cree - (Brockman ASCAP /CLM
81 PLAYING TO WIN - Fontman Eddie Little River Band Prefter - (Australian Tunderwound, BMI;
23 (PRICE) IN THE NAME OF LOVE - U2 - (Island, BMI; WBM
60 PRIVATE DANCER - M Knopfler - (Straitjacket, ASCAP/Almo, ASCAP;
85 RAIN FOREST - P Hardcastle - (Chi/ PRS;
85 RELAX - Frankie Of Their Gill - (Perfect Song; BMI/Island BMI;
80 RESTLESS HEART - J Waite - (Hudson Bay, BMI/Pigeonwalk BMI;
25 ROCK OF AGES - Def Leppard - Bug Brown - (Fort Knox, BMI/ HL
7 RUN TO YOU - B Adams J Vallance - (Adams, BMI/Calypso Town, BMI/Irving, BMI; CPP/ ALN
24 SEA OF LOVE - Khoury Baptise - (Fort Knox, BMI/ HL
59 SMALL TOWN BOY - Sommville Steinbachek Brenzke - (Bronco Nu-Vision A Song;
21 SOLID - N Ashford A Simpson - (Nick D Air ASCAP;
94 STRANGLER IN TOWN - D Pack I Pecora - (Not Listed WBM
82 STRUT - C Dorn J Littman - (Mokee, ASCAP/ WBM
31 SUGAR WALLS - A Newtrmind - (Tommy ASCAP;
56 TENDER YEARS - I Cafferty - (Jane Cafferty, BMI/ WBM
37 THE HEART OF ROCK & ROLL - Huey Lewis And The Power - (Hi General, BMI/HES, BMI;
60 THIS IS MY NIGHT - M Murphy D Frank - (CBS, ASCAP/Scenero Lab, ASCAP;
30 TONIGHT - E Bowie J Pop - (James Dolsberg, ASCAP/Bug, BMI/Four, BMI/Carrere, ASCAP;
52 TOO LATE FOR GOODBYES - J Lennon - (Chappell ASCAP/Chappell, ASCAP;
47 TRAGEDY - J Hunter - (Plastic Capers, BMI/American League, BMI;
56 TREAT HER LIKE A LADY - D Nelkens A Q Nicodem - (Jobete, ASCAP/Tat Tongalunes, ASCAP; CPP
58 TURN UP THE RADIO - Plunkett Rand Isham Lynch - Richards - (Autotr, BMI;
99 TWO TIMES - Gil Johnson O'Toole - (Perfect Song, BMI/Island BMI/ WBM
41 UNDERSTANDING - R Seger - (Gear, ASCAP/ WBM
28 VALOTTE - J Lennon J Clayton C Morales - (Charming, ASCAP/Chappell, ASCAP /CHAPPEL
60 WANT ME UP BEFORE YOU GO-GO - G Michael - (Chappell ASCAP /CHAPPEL
97 WALKING ON A THIN LINE - A Pessis R Wells - (Genius Freq, ASCAP/Bug, BMI/Skiney Lewey, BMI/Wordbooks BMI; CLM
100 WE ARE THE YOUNG - D Hartman C Wolfgrff - (Blackwood Music, BMI/Multi Level BMI/Zomsongs, BMI; CPP/ ABP
40 WE BELONG - D E Lowe D Navarro - (Scenes Same EMI BMI; WBM
70 WHY CAN'T I HAVE YOU - B Stanish - (Rick Ocasek ASCAP/Lido ASCAP;
15 THE WILD BOYS - Duran Duran - (Tritec, ASCAP;
73 TO LITTLE BROTHER - C Joseph A godbert - (Jobete ASCAP/Not Fingsy BMI ; CPP;
3 YOU'RE THE INSPIRATION - P Cetera D Foster - (Double Vegs, ASCAP/Foster Free, BMI; CPP

ALBUMS

SPOTLIGHT *Predicted to hit top 10 on Billboard's Top 200 Albums chart or to earn platinum certification*
NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*
PICKS *new releases predicted to hit the top half of the chart in the format listed*
RECOMMENDED *Other releases predicted to chart in the respective format, also, other albums of superior quality*

All albums commercially available in the U.S. are eligible for review
Reviews are coordinated by Sean Sutherland at Billboard 9107 Wilshire Blvd Beverly Hills, Calif. 90210 (telephone: 213-273-7040), and by Fred Goodman, Billboard 1515 Broadway New York, N.Y. 10036 (telephone: 212-764-7427)
Country albums should be sent to Kip Kirby, Billboard 14 Music Circle East Nashville, Tenn. 37211 (telephone: 615-748-8100)

POP

PICKS

MARTIN BRILEY
Dangerous Moments
PRODUCER: Phil Ramone
Mercury 822 403

Hard reeking, hard writing guitarist, vocalist and bandleader who scored success last time out with "The Salt In My Tears" returns with a crack band and 10 new tunes. Standouts here include the title track, "Ghosts" and "It Shouldn't Have To Hurt That Much."

ORIGINAL SOUNDTRACK
The Flamingo Kid
PRODUCERS: Various
Mercury 8 313 M1

The early '60s setting for this sleeper film provides a rich vein of period music and to both the executive producers, Michael Arriaga and Michael Phillips, have dipped deeply Tracks include the Chiffons' "One Fine Day," Dion's "Runaround Sue," the Silhouettes' "Get A Job" and more. Two new cuts as well from Maureen Steele and Jesse Frederick. If it worked for "The Big Chill"...

RECOMMENDED

JOHN MARTYN
Sapphire
PRODUCER: John Martyn
Island 90248

Versatile singer and guitarist returns to Island with a set heavily influenced by its Nassau studio setting. With his guitar down in the mix, the set filters in funk, electronic drums and synthesizers. Title cut is best.

JOE "KING" CARRASCO & THE CROWNS
Borderlinin'
PRODUCER: Various
Big Beat WIK 28

Quartet's frenzy Tex Mex attack is intact, but a more contemporary synthesizer and percussion vein is mined effectively as well. Contact. (512) 472-4106.

VARIOUS ARTISTS
You Found The Vocal Group Sound, Vols 1-3
PRODUCER: Not listed
Solid Smoke 8031, 8032, 8033

Three separate albums, one focusing on L.A.-based harmony groups, the others samplers. Includes some of the biggest records by the Edsels, Capris, Silhouettes, Dion & the Belmonts, Turbans, Fire Sabins and Dells. *Distributed through Rhino.*

THE WOODY BLUES
Early Blues
PRODUCER/PC: Not listed
Campbell 672000

Latest double anthology in label's retro-rock line captures the band when Denny Laine was still aboard and blues, not moody, were the point Solid blue-eyed r&b, with tury a cosmic connection at hand.

VARIOUS ARTISTS
The Honeyhill Singles Story/20 - 10
PRODUCERS: Not listed
Compleat 672007

Late '60s British label, definitely ahead of its time, is memorialized in a double set offering Rod Stewart, Fleetwood Mac, Chris Farlowe, Small Faces, the Nice, Nico, Amen Corner and others.

THE CLANCY BROTHERS & TOMMY MAKEM
Reunion
PRODUCER: Brian Masterson
Ogham Records BLB 50019 (Shanachie)

Best-known Irish folk popularizers from the early '70s dust off their cable-knit sweaters and tall tales for this live set, cut last May at Avery Fisher Hall. Reprises most of their biggest Columbia hits.

CHRISTINE LAVIN
Future Fonds
PRODUCER: Christine Lavin
Palindrome Records PAL 105

Those needing a humor fix should definitely investigate this wry soprano, whose strong voice and solid acoustic guitar anchor meditations on marital aids, reverse sexism and other foibles, along with more serious ballads. Contact. (212) 724-9645

THE STRANGLERS
Skin Deep
PRODUCERS: Laurie Latham, the Stranglers
Epic 49-05154 (CP)

"Skin Deep" from their "Aural Sculpture" album, "Here And There" and polished rap "Yukkie And The Beast" offer softer sonics from the polished punk pioneers, lacking the usual knockout punch.

BILLY BRAGG
Brewing Up With
PRODUCER: Edward De Bono
CD Presents CD027

Followup to the "Spy Vs. Spy" EP is aptly subtitled "A Turkish Satire On Contemporary Mores." British singer/ guitarist maintains both his humor and his raw nound, suggesting a younger, punkier Richard Thompson

BLACK

PICKS

CASHMERE
PRODUCERS: Various
Philly World 80243

Strong vocal trio, led by Dwight Dukes, benefits here from strong production work by Bunny Sigler, Bobby Eli and others. Good tunes are offered throughout, with plenty of singles candidates to help launch the set.

JENNY BURTON
PRODUCER: Various
Atlantic 81238

Vocalist's record outing for the label is punctuated by dance and street pulses, with contributions from John Rohe and Maurice Starr heading the output of five different production teams involved. Best track the George Clinton-like "Bad Habits."

RECOMMENDED

GRADY HARNELL
Mantis
PRODUCER: Fred Mendez
Constellation/MCA MCA-5533

Harnell's uplifting Afro-soul vocals bristle with vitality on "Belinda" and the chartworthy "I Can't Get Over You."

NEW AND NOTEWORTHY

JOHN PRINE
Aimless Love
PRODUCERS: John Prine, Jim Rooney
On Boy Records OBR 002

Prine ends a long hiatus from recording with this new studio set, assembled from various Nashville sessions since the early '80s and released via his own label. Deft but low-keyed ensemble arrangements and his salty vocal style fit this solid set of wry parables, bittersweet ballads and evocative vignettes well. Direct mail sales are already leading to selected retail exposure. Contact P.O. Box 67800-5333, Los Angeles, Calif. 90067

COUNTRY

PICKS

EMMYLOU HARRIS
The Ballad Of Sally Rose
PRODUCERS: Emmylou Harris, Paul Kennerley
Warner Bros. 25205

Concept albums are old hat to Kennerley, but Harris takes a commercial risk with this extended story of a performer who once outgrows the influence of her lover/ mentor. Happily, it is a story gracefully and lacedly told through a series of full and fragmentary songs. The best singles prospects (because of their stand-alone virtues) are "Women Walk In Love," "Heart To Heart" and "While Love."

JAZZY BAILEY
Cut From A Different Stone
PRODUCERS: Greg Brown, Jimmy Bowen
MCA MCA-5544

This isn't the album that will eradicate Bailey's identity problem (evident by throwaway cuts like "Dr. Love"), but it's an improvement. Bailey's instincts are right. His own "If Loving You Is Against The Rules" is the best thing here. There are several Bailey/Steve Cropper tunes that showcase the singer's natural r&b roots.

SHELLY WEST
Don't Make Me Wait On The Moon
PRODUCERS: Barry Beckett, Jim (J) Norman
Tree 25188

Under the tutelage of new producers, West responds with a number of stylistic triumphs, notably "Why Must The Ending Always Be So Sad" and "Do I Have To Say Goodbye." Less satisfying are her renderings of the formulaic "I'll Dance The Two Step" and "Dance Me Into Falling Into Love."

GUS HARDIN
Wall Of Tears
PRODUCER: Mark Wright
RCA CPL1 5358

Always wounded, always strving, Hardin sounds just as lachrymose throughout this album as the title suggests she will But the songs are so uniformly strong and her sense of appropriateness so keen that she never approaches the maudlin or self-pitying. Both McDill's two contributions, "All Tangled Up In Love" and "I'm Dancing As Fast As I Can," are particularly vivid and literate

RECOMMENDED

VARIOUS ARTISTS
25 Hot Country Requests
PRODUCER: Various
Epic FE 40561

Another vault compilation of hits, recent ones, from a mix of CBS acts. Legitimate collection offers best-sellers by Ricky Skaggs, George Jones, Merle Haggard, Mickey Gilley, Janie Fricke and more.

OLD AND IN THE WAY
PRODUCER: David Grisman
Sugar Hill SH 3746

A surefire collector's dem, this reissue of the 1973 bluegrass summit between Grisman, Peter Rowan, Vastar Clements, John Kahn and Jerry Garcia offers "high lonesome" bluegrass at its best.

DOC & MERLE WATSON
Down South
PRODUCER: Merle Watson
Sugar Hill SH 3742

Doc Watson is a genius at tuning the simple and the majestic via his mastery of the acoustic guitar, achieved here by reviving and burnishing a set of traditional country songs.

JAZZ-FUSION

PICKS

DAVID SANBORN
Straight To The Heart
PRODUCER: Marcus Miller
Warner Bros. 25150

Not quite a hits package, not quite a live set, but bound to satisfy the alto stylist's fans, this set offers a live-in-the-studio approach and a repertoire that includes several prior studio chestnuts as well as new material. A crack band meshes well on this set of lissome r&b instrumentals.

RECOMMENDED

DICK KATZ
In High Profile
PRODUCER: Bob Porter
Bee Hive BH 7015

Underexposed pianist scores on a strong ensemble date featuring Frank Wess on reeds, Jimmy Knepper on trombone, Marc Johnson on bass and Al Harewood on drums. Vivid acoustic jazz, well played and recorded

ASPARAS
PRODUCER: Mitsuyasu Murata
CBS/FM BL 39515

Japanese fusion band in the increasingly popular ambient/ meditative vein Played well, recorded well.

SKYWALK
Silent Witness
PRODUCERS: Grisone Coleman & Skywalk
Zebra ZR 5004

Solid debut for this Vancouver-based fusion sextet, which melds stately anthems with breezy, if less distinctive, r&b-powered vamps from a lineup including keyboards, sax and guitar in the front line.

GOSPEL

RECOMMENDED

BEN MOORE
Roll, River, Roll
PRODUCER: Not listed
Atlanta International AIR 10084

Moore came to fame as "Little Bobby Purify" but has now purified his soul without losing his r&b roots. The message is gospel, but he can still make you shake a tailfeather.

CABMAN
Comin' On Strong
PRODUCER: Keith Thomas
Myrrh SPCM 7 01 6807 6 1

There are two Carmans: the witty, wise-cracking songster and the deeper, serious singer. There's an attempt to present both here, and it works as well as those two opposites can

MICHELE PILLAR
Look Who Loves You Now
PRODUCER: Larry Carlton
Sparrow SPR 1095

Sounding a little like Linda Ronstadt and a little like Anne Murray, Pillar proves she can sing great. Guitarist Larry Carlton adds the L.A. pop touch with the spice of jazz.

SINGLES

PICKS *new releases with the greatest chart potential*
RECOMMENDED *records with potential for significant chart action*
NEW & NOTEWORTHY *highlights new and developing acts worthy of attention*

Records equally appropriate for more than one format are reviewed in the category with the broadest audience.

All singles commercially available in the U.S. are eligible for review
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POP

PICKS

JOURNEY
Only The Young (4:01)
PRODUCER: Mike Stone, Kevin Elson
WRITERS: Steve Perry, Neal Schon, Jonathan Cain
PUBL/SHER: Twist and Shout/ ASCAP
Gothen 7-29090

Uplifting power-pop anthem from the soundtrack of "Vision Quest"; jumps onto the Hot 100 this week at number 63.

BILLY JOEL
Keeping The Faith (4:44)
PRODUCER: Phil Ramone
WRITER: Billy Joel
PUBL/SHER: Twiad BMI
Columbia 38-04681

AKA "Billy And The Band Jive", an ambrosial tune as hit rock'n'roll route; the "Innocent Man" LP is still going strong on its fifth release.

SURVIVOR
High On You (4:08)
PRODUCER: Ron Nevison
WRITERS: Jim Peterik, F. Peterik
PUBL/SHER: PS Rusk, BMI; WB/ Easy Action, ASCAP
Scotti Bros. 04643 (CR/ CRS)

Melodic hard rock in the same vein as their top 20 comeback single "I Can't Hold Back."

JERMAINE JACKSON/ PIA ZADORA
When The Rain Begins To Fall (4:05)
PRODUCER: Jack White
WRITERS: M. Bradley, P. Marsh, S. Wittwam
PUBL/SHER: EMI/ Unknown Soldier Sunset, BMI; ASCAP
MCA/Cork 52521

Catchy Eurodisco-style duet from the film "Voyage Of The Rock Aliens."

BRYAN ADAMS
Somebody (3:59)
PRODUCERS: Bryan Adams, Bob Clearmountain
WRITERS: Bryan Adams, Jim Vallance
PUBL/SHER: Adams Communications/ Calyston Music, PROC
A&M 1847 (M)

More of the rough-hewn rock sound of "Run To You", plus a stadium-chant interlude on the chorus.

CARS
Why Can't I Have You (3:49)
PRODUCERS: Robert John 'Mutt' Lange, Cars
WRITER: Ric Ocasek
PUBL/SHER: Ric Ocasek, ASCAP
Elektra 7-69636

Fifth single from their platinum "Heartbeat City" in the familiar Ocasek manner of angular phrasing and precarious balance.

DURAN DURAN
Save A Prayer (3:58)
PRODUCER: Colin Thurston
WRITER: Duran Duran
PUBL/SHER: Tritec
Capitol B-5418

The "Arena" album has revived interest in this cut from the two-year-old "Rio" LP; the new live version is on the B side.

RECOMMENDED

LRB
Playing To Win (2:51)
PRODUCER: Spencer Proffer
WRITERS: Farnham, Goble, LRB, Proffer
PUBLISHERS: Australian Tunefriend/ BMI
Capitol 5-5431

Newly-abbreviated Little River Band shifts gears and earns AOR credibility with a high-decibel art-rock stomper.

SCANDAL FEATURING PATTY SMYTH
Beat Of A Heart (4:03)
PRODUCER: Mike Chapman
WRITERS: E Smith, P Smyth, N. Mack
PUBLISHERS: Blackwood- Just Friends, Pink Smoke/ Assithmark, BMI
Columbia 38-04250

JOHN WATTE
Restless Heart (3:54)
PRODUCERS: John Waite, David Thoener, Gary Gersh
WRITER: John Waite
PUBLISHERS: Hudson Bay- Placenaute BMI
I.W. America 8-8252

MARTIN BRILEY
Dangerous Moments (3:39)
PRODUCER: Phil Ramone
WRITER: M Briley
PUBLISHERS: Mosquito Melodies, Rare Blue- ASCAP
Mercury 880 245-7

KISS
Thrills In The Night (2:57)
PRODUCER: Paul Stanley
WRITERS: P Stanley, J. Bleyer
PUBLISHER: Kiss- ASCAP
Mercury 880 329-7

FEE WAYBILL
I Don't Even Know Your Name (Passion Play) (3:32)
PRODUCER: David Foster
WRITERS: Waybill, Foster, LukeRae
PUBLISHERS: Waybill Inc./ Foster Frazer, Rehtaeuf num, BMI- ASCAP
Capitol B-5441

ELROD/LEDERS
Another Day In The Big World (3:02)
PRODUCER: Jay Graydon
WRITERS: B. Elrod, J. Leders
PUBLISHER: Unlisted
Columbia 38-04747

BLACK

PICKS

REBBIE JACKSON
A Fan In The Road (3:25)
PRODUCER: Wayne Henderson
WRITERS: R Robinson, J. P. Moore, R. White
PUBLISHER: Jobete- ASCAP
Columbia 38-04745

The classic '60s Motown ballad sound; Rockey's influence is as strong here as brother Michael's was on "Centipede."

DAZZ BAND
Heartbeat (4:14)
PRODUCERS: Reggie Andrews, Bobby Harris, Marcus D. Andrews, B. Harris
PUBLISHERS: Jobete- Daizzberry, Jam J. Regg, ASCAP
Motown 1775MF

Whispery ballad with slippery strings in a turnabout from the high-tech energy of their recent hits.

RUN-D M.C.
King Of Rock (4:38)
PRODUCERS: Russell Simmons, Larry Smith
WRITERS: L Smith, J Simmons, D McDaniels
PUBLISHERS: Rush Groove, ASCAP
Profile PRO-5084

Like "Rock Box", a fusion of their furious verbal excitement with heavy metal guitar backing; previews an LP of the same name.

FAT BOYS
Can You Feel It (6:38)
PRODUCER: Kurtis Blow
WRITERS: K. Blow, M. Morales, D. Robinson, D. Armsby, D. Ogrin, D. Harris
PUBLISHERS: Ardent Pass/Kaiva/Green Ogre/ Hickey- ASCAP/ Fools Prayer- BMI
Sutra SUS 029 (12-inch single)

No complete storyline here like in "Jailhouse Rap", but lots of the trio's unique feature: preposterous percussion by the Human Beat Box. Contact. (212) 757-6021.

RECOMMENDED

LELO THOMAS
Settle Down (4:12)
PRODUCER: Paul Laurence
WRITERS: T. Arlan P. Laurence
PUBLISHERS: Bush Burners/ Johnnee Mae- ASCAP/ BMI
Capitol B-5440

JENNY BURTON
Bad Habits (3:51)
PRODUCERS: Mike George, Fred McFarlane
WRITERS: Allen George, Tom McFarlane
PUBLISHERS: PUB./Calcium Keyboard, BMI
Atlantic 7 89358 2 (12-inch version also available **Atlantic 0-86909**)

Dynamic performance on a dance tune that's built along the lines of "Somebody Else's Guy."

NEW EXPERIENCE
Prove It To Me (6:31)
PRODUCERS: Phillip Wilson, Demetrius Michael Forte
WRITERS: M. Forte, P. Kelly
PUBLISHERS: Philly World- BMI/ Patrombia, ASCAP
Philly World 0-96963 (c/o Atlantic, 12-inch single)

Easygoing r&b from eight-member family unit.

KING
He Say, She Say (3:39)
PRODUCERS: Richard Cobb, Rodney Brown
WRITERS: Richard Cobb, Rodney Brown
PUBLISHERS: Mary Jane/ Diamond in the Rough- BMI
Cashbox 3-99422
Medium-hard funk

COUNTRY

PICKS

ALABAMA
There's No Way (4:11)
PRODUCERS: Harold Shedd, Alabama
WRITERS: Lisa Pates, Wil Robinson, John Jarrard
PUBLISHER: Alabama Band- ASCAP
RCA PB-13992

Alabama digs into its own publishing catalog for a tender tribute to love's reinforcement; strong ballad is the first track from the group's new album "40 Hour Week."

NICOLETTE LARSON
Only Love Will Make It Right (2:53)
PRODUCERS: Emory Gordy Jr., Tony Brown
WRITER: Ben McDill
PUBLISHER: Irish Clement- BMI
MCA 52528

Forget the pop background: Larson sounds alluringly and absolutely country in this essay on mending emotional fences; pervasive steel and intense harmonies add to the authenticity

MARIE OSMOND
Until I Fall In Love Again (3:12)
PRODUCER: Paul Worley
WRITERS: D. Gibson, L. Boone
PUBLISHER: Tree Gershon- Sunpond, BMI- ASCAP
Capitol/Curb B-5443

Thanks to Worley's traditional country production, Osmond sheds her earlier pop patina; delivery is gently yet suitably importuning

RECOMMENDED

SIMON & WERTY
We've Still Got Love (3:48)
PRODUCERS: Tony Chinn, Dennis Wilson
WRITERS: J.P. Pennington, S. LeMaire
PUBLISHER: Tree- Island Tree, BMI
EMI America B-8257

AC ballad with refreshingly down-to-earth lyrics

DANNY DAVIS With ARLENE BAIRD
I Dropped Your Name (2:59)
PRODUCERS: Steve Gant, Ivanhoe
WRITERS: Ken Bell, Terry Skinner
PUBLISHER: Tree- Clement BMI
Warhaze 7

Label based in Nashville.

AC

RECOMMENDED

JUDY COLLINS
Only You (3:22)
PRODUCERS: Dave Grusin, Larry Rosen
WRITER: Nina Conti
PUBLISHER: Somet BMI
Elektra 7-69662

Latest version of a much-covered Yaz song stays faithful to the tone and texture of the original.

DIANE SCHUUR
New York State Of Mind (3:59)
PRODUCERS: Dave Grusin, Larry Rosen
WRITER: Billy Joel
PUBLISHER: Blackwood, BMI
GRP SP-3807

Thoughtful interpretation by the critically-acclaimed jazz stylist. Label based in New York.

DANCE/DISCO

PICKS

PATTI LaBELLE
New Attitude (6:14)
PRODUCERS: Howie Rice, Patice Rushelle
Nick Lavallee, all
WRITERS: S. Robinson, J. Gaitan, D. Hall
PUBLISHERS: Grandy Rebecca/ (DH Barcelona), Brookmount Rockmartic- ASCAP/ BMI
MCA 23534 (12-inch single)

Yet another "Beverly Hills Cop" release LaBelle-ish wry and overpowering on the A-side; the synth-instrumental "Axel F Theme" plunks prettily on the flip

52nd STREET
Can't Afford (6:46)
PRODUCER: Bellamic
WRITER: Bellamic
PUBLISHER: Copyright Control
Black Soul/Profile PRO-7062 (12-inch single)

More of the label's high-energy specialty: girl-group ensemble vocals and busy electronic rhythms.

RECOMMENDED

BARBARA FOWLER
Knockin' On My Door (6:35)
PRODUCER: Eric Matthew
WRITERS: E. Matthew, B. Fowler
PUBLISHERS: Matthew/ Eric Matthew- ASCAP
Prelude PRD-7043 (12-inch single)

Clean, spare techno-r&b.

DAVID SIMMONS
Love Tonight (5:58)
PRODUCERS: George Garay, Lumbertown
WRITERS: Eugene Curry, George Garay
PUBLISHERS: Mary Hill/ Statute Associates/ Taun, BMI
Atlantic 0-86911 (12-inch single 7-inch reviewed Jan 19)

ROFFIE
Total Eclipse Of The Heart (2:05)
PRODUCERS: Mitch Farber, Warren Schatz
WRITER: Jim Steinman
PUBLISHER: not listed
Parrelax PR-910

Contact: (305) 687-0761

OTHER RELEASES

POP

AGENTS: Don't Need Your Love'
Audition 851
P.O. Box 12986 Austin Tex. 78711

RESURRECTION (Pull It Up Out Of) Limbo
Resurrection RE 0001 Contact (714) 285-2367

KELLY Dance Baby Dance
La Cielo LC 1275
Contact P.O. Box 11152 Fort Worth Tex 76110

BLACK

COLORS L.O.S. (Love On Sight)
Power Light PL 1001 Contact (718) 767 3772

REV SMITH & THE SOFTWINDS Goodness Of Jesus
Hi Vision HV 678 (12-inch single)
Contact (201) 567 9991

COUNTRY

JOHN ROSS Bad News Blues
Mohan LP12 Contact (615) 327 3813

TERRY STAFFORD Once Vs
Player International 113 Contact (615) 256 3616

TERRIS REED Just Another Bar Room
Ryder 101 Label based in Fairfax Va

JIMMY DAWSON Deregulation Blues
Monogram 812 Label based in Nashville

BILL BOHANNON Firestorm Man
Shoupart 304 Label based in Shreveport La

BOB SANDERS Good Advice
Sound On Sound 1011 Label based in Dallas, Tex

COLT GRINDLES Lonely Woman
Mustang 1831

JOE BARNEY Something Is Missing
Red Wick 1000
Contact P.O. Box 519 New Castle, Del. 19720

BOBBY G. RICE Stole Of The Brain
Door Knob 85 228 Label based in Nashville

ZACHARY HANO Never Dreamed I'd Go Where I Went (When I Stayed Right Here)
Dara 1058 Label based in Woodland Hills, Calif

MICHAEL RICHARDS I've Got A Woman
Shopper MR 7701

ARNOLD SANFORD It Is Ain't Love
Sun SM 6078

JULIE RICHARDSON WITH CHARLIE MCCOY
Reminisce Man
Elvis IE CM H 1 Label based in Nashville

ADULT CONTEMPORARY

3 DRGO BROTHERS *It's Simply Love*
Penguin/ Air Music PI M 9423
Contact (303) 458-1402

TOBI ALAMO *Quiet Nights Of Quiet Stars*
Alamo 333 Contact (400) 643 2545

DANCE

RAYDEE *Please Don't Go*
Fever SF 8012 (12-inch single)
Contact (212) 757 0521

COSMELITE WITH JAMMALADEE JACUNA
Se Trainquilum
Grantsmanship 18 12101
(c/o PolyGram, 12-inch single)

JACAMO *Step (Before You Break My Heart)*
Tin Tan 2118 (12-inch single)
Label based in New York

TONY PARIS *Electric Alamos*
Vanguard SPV 811 (12-inch single)

STEPHANIE MILLS *I Wanna Love You More*
Mam KR 100 112 (7-inch single)
Contact: (718) 729 5800

C JAM & BIG FROST *Commando Rock*
Bass 88 52 (12-inch single)
Contact: (212) 956 0570

Billboard

ADULT CONTEMPORARY SINGLES

CHART RESEARCH PACKAGES

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Based on the authoritative statistical research of the music industry's foremost trade publication.

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Top Ten Adult Contemporary Singles, 1961 through 1984. Lists title, artist and label of every record which reached number 10 or higher on Billboard's Adult Contemporary Singles chart. Listed alphabetically within each year. #1 records are indicated. $30.00.

Top Adult Contemporary Singles Of The Year, 1966 through 1984. The annual listings of the top hits of the year in rank order, as published in Billboard's year-end special issues. Includes title, artist and label for each entry. $30.00.

Individual yearly lists may also be purchased separately; see coupon below. $5.00 per list.

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...newsline...

STEVIE WONDER WILL STAR at the NARM Scholarship Foundation dinner at the annual convention of the trade association, March 29-April 1. The dinner takes place Saturday (30) at the Diplomat Hotel in Miami NARM says there is still time for donors to recognize a company, or honor or memorialize a company executive, recording artist, fellow industry member, relative or friend. For more information, contact NARM's Pat Daly at (609) 424-7404.

MORNINGS WITH THE JACKSONS: The Jacksons are now appearing on more than 60 million boxes of Kellogg's Corn Flakes, Froot Loops, Apple Jacks, Corn Pops and Honey Smacks cereals. Each specially marked package contains four free stickers, with the back of each box telling a different segment of the group's story. Also, with two proof-of-purchase seals, along with $3.95, fans can get a collector album with the entire story and complete set of 24 stickers.

THE NEW YORK CHAPTER OF NARAS, the recording academy, hosts an open house for members of the British recording industry Feb. 4 at the Nomis Complex in London. With proper qualifications, members of the industry in England and the Continent can join the New York chapter David Panton, at the Nomis Complex (telephone: 01-602-6351), serves as London contact for the New York chapter. For those attending Midem, Jeff Graubart will be on hand for NARAS applications and information.

"MA RAINEY'S BLACK BOTTOM," the well-received Broadway play, is getting a cast album via Manhattan Records, the Capitol/EMI label recently established by Bruce Lundvall. Mike Bernker is producing the date in New York Sunday (27). His recent credits include "My One & Only" (Atlantic) and Tom Stoppard's "The Real Thing" (Nonesuch).

New Companies

Private Music, a new record company, formed by Peter Baumann. First signings include Patrick O'Hearn, Joachim Kuhn, Jerry Goodman and Sanford Ponder. 220 E. 23rd St., 10th Floor, New York, N.Y. 10010; (212) 684-2533.

Studio By The Sea, formed by Dowlin Mayfield and Tom Curonopoli. Plans include recording and producing talent in Malibu. P.O. Box 6263, Malibu, Calif. 90264; (213) 457-1929.

Big Apple Studios Inc., formed by Bernard Fox. Studio has 32-track analog or digital recording capacity featuring Neve, Studer and Mitsubishi equipment. 353 W. 48th St., Sixth Floor, New York, N.Y. 10036; (212) 974-1755.

Texas Crude Publishing Inc., formed by Bobby Lockhart, Stephen Mendell and Tommy J. Hill. Company is currently screening all types of music. 8404 Old Bee Cave Rd., Austin, Tex. 78735; (512) 288-4680.

Signature Galleries Inc., formed by Kati Lyn. A publishing company with a catalog consisting of pop, country and crossover material. Company currently serves the U.S. market and is establishing overseas territories. 2038 Sunset Rd., Ft. Myers, Fla. 33901; (813) 332-0967.

Mundo Tales Productions Inc., formed by Paul Klein and **Anand Maharajh.** An umbrella company over Street-Level Records, AM-FM Records and Musicworks Records, as well as the Fudge Music, Musicworks and Urban Contempo publishing companies. P.O. Box 88, Station "H," Montreal, Quebec, H3G 2k5; (514) 489-2705.

Heic Engineering Inc., formed by Tom Hay, William Shute and Chris Shute. Company does research, development and manufacturing of audio processing equipment. P.O. Box 5808, Ocala, Fla. 32678; (904) 629-7000.



BMI's Babies. Members of Kool & The Gang visit BMI president Ed Cramer in New York to pick up Commendation of Excellence awards following two benefit shows at Avery Fisher Hall. Standing from left are drummer George Brown, Cramer, trombonist Clifford Adams, keyboardist Curtis Williams and bassist Robert "Kool" Bell.

Lifelines

BIRTHS

Boy, Truman Paul, to **Greg** and **Terry Benedetti,** Dec. 24 in Philadelphia. He heads up the video division of Fred DiSipio Associates.

Girl, Torrey Ann, to **Karen** and **Allan Rider,** Dec. 26 in Los Angeles. He is manager of Almo/Irving Music Publishing.

Girl, Danielle Cailin, to **Maureen O'Connor Priest** and **Stephen Priest,** Jan. 11 in New York. She is director of East Coast press and artist development for Capitol Records.

MARRIAGES

Clark F. Smidt to **Maura A. Mulcare,** Dec. 24 in Winchester, Mass. He is a Boston-based broadcast consultant. She is public relations/broadcast director for A.L.A. Auto & Travel Club of New England.

Vicki Greenleaf to **Julien Bobbol,** Dec. 26 in a dual ceremony in Lancaster, Pa. and Paris, France. She is director of publicity for Media Home Entertainment.

DEATHS

Grady Humphres, 59, Jan. 12 in Nashville. He was father and manager of Country International Records artist Joy Ford.

Robert F. McGarrey, of a heart attack Jan. 9 in Ballinger, Tex. McGarrey formerly owned and managed KRUN Ballinger, served on the board of directors of the Texas Assn. of Broadcasters, and was active in numerous civic and industry organizations. He was also broadcast consultant for SESAC Inc. McGarvey is survived by his wife, Mabel, a daughter and three grandchildren.

Katie "Mom" Wilburn, 80, of pneumonia Jan. 14 in Franklin, Tenn. Mother of Grand Ole Opry stars Teddy and Doyle Wilburn, she is survived by a daughter, three sons, a brother and eight grandchildren.

EXECUTIVE TURNTABLE

(Continued from page 4)

from sales manager to director of special projects and **Steve Arron** from salesman to sales manager. **Eddie Fritz** joins as director of dance from Tower Records, where he was assistant manager.

Susan Fichtelberg joins Win Records & Video Inc. in New York as national sales coordinator.

HOME VIDEO. Embassy Home Entertainment ups **Louise Alaimo** from manager of advertising and publicity to director of that area in Los Angeles. Joining her is **Fred Chang,** who is named to the newly created position of copywriter. He was at Embassy Pictures, where he worked in cooperative advertising.

Alan L. Yoltin joins RCA/Columbia Pictures Home Video as production manager in Burbank. He was print production manager at Max Factor & Co.

Vestron Video International appoints two new marketing managers: **Thomas Muhr** at its Stockholm operation and **Gerd Koechlin** at its West German operation. Muhr joins from Muhr Trading. Koechlin was at CBS/Fox West Germany, where he served in a similar capacity.

PUBLISHING. **Linda Blum** is named director of professional activities, West Coast, for the Chappell/Intersong Music Group, U.S.A., Los Angeles. She joins from Arista Music, where she served in a similar capacity.

Stan Winston becomes director of legal affairs at Screen Gems-Colgems-EMI Music, Los Angeles. He has been the firm's in-house attorney since 1981.

Bubbling Under

THE TOP 200 ALBUMS

201	ROY AYERS	IN THE OPEN	COLUMBIA FC 39572
202	OURAN ORAN	OURAN ORAN	CAPITOL ST-12156
203	EVELYN "CHAMPAGNE" KING	SO ROMANTIC	RCA APL1-5308
204	JULIE BROWN	GOODESS IN PROGRESS	PHONO 810
205	SPRO GYRA	ACCESS ALL AREAS	MCA 5493
206	VARIOUS ARTISTS	BREAKDANCING	COLUMBIA FC 39506
207	SHEENA EASTON	BEST KEPT SECRET	EMI AMERICA ST-17018
208	KLYMAXX	MEETING IN THE LADIES ROOM	CONSTELLATION/MCA 39529 (MCA)
209	RONNIE LAWS	CLASSIC MASTERS	CAPITOL ST-12275
210	FOREIGNER	4	ATLANTIC 16091

THE HOT 100 SINGLES

101	BABY COME BACK TO ME	MANHATTAN TRANSFER	ATLANTIC 7 89594
102	ROXANNE, ROXANNE	UTFO	FULL FORCE SELECT 8-72254
103	REQUEST LINE	ROCK MASTER SCOTT AND THE DYNAMIC THREE	REALITY 230 (CBS/A CAPITOL)
104	HANG ON TO YOUR LOVE	SADE	PORTRAIT 37 04664 (EPIC)
105	THE BIRD	THE TIME	WARNER BROS. 7 29266
106	SKYLARK	LINDA RONSTADT	ASYLUM 7 69471 (ELEKTRA)
107	MECHANICAL EMOTION	VANITY	MOTOWN 1767
108	HEARTS ON FIRE	SAM HARRIS	MOTOWN 1771
109	FREAKS COME OUT AT NIGHT	WHODINI	JIVE JIVE/A & M 9302
110	ONE FOOT BACK IN YOUR DOOR	ROMAN HOLIDAY	ARISTA 1 9287

Calendar

Weekly calendar of trade shows, conventions, award shows, seminars and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 21-23, **Seeburg Phonograph Corp. Factory Service School,** Holiday Inn O'Hare Kennedy, Chicago. (312) 543-1270.

Jan. 26-29, sixth annual **RAB Sales Seminar,** Amfac Hotel, Dallas. (212) 599-6666.

Jan. 28, 12th annual **American Music Awards,** Shrine Auditorium, Los Angeles. (213) 655-5960.

Jan. 28-Feb. 1, **Midem,** Palais des Festivals, Cannes, France. (516) 364-3686.

Jan. 29-Feb. 1, sixth annual **Box Office Management International Conference & Exhibition,** Royal York, Hotel, Toronto. (212) 570-1099.

FEBRUARY

Feb. 1-3, **National Assn. of Music Merchants Winter Market,** Anaheim Convention Center, Anaheim, Calif. (619) 488-8001.

Feb. 3-6, **22nd annual National Religious Broadcasters Convention,** Sheraton Washington Hotel, Washington, D.C. (301) 428-5400.

Feb. 16, **Christian Songwriters' Conference—West Coast,** Proud Bird Restaurant, Los Angeles. (213) 463-7178.

Feb. 19-24, **NACA National Convention,** Hyatt Regency, Chicago. (803) 782-7121.

Feb. 20-23, **Computer Business Graphics,** Bonaventure InterContinental Hotel, Ft. Lauderdale, Fla. (212) 233-1080

Feb. 26, **27th annual Grammy Awards,** Shrine Auditorium, Los Angeles. (818) 843-8233.

MARCH

March 7-8, **International Sports & Entertainment Law Conference,** Univ. of Miami Conference Center, Miami. (305) 372-0140.

March 7-9, **Country Radio Seminar,** Opryland Hotel, Nashville. (615) 327-4487.

March 13, 10th annual **Big Apple Radio Awards Ceremony,** New York Market Radio Broadcasters Assn., Sheraton Centre Imperial Ballroom. (212) 935-4477.

March 18, **Songwriters Hall of Fame Dinner & Induction Ceremony.** Waldorf-Astoria Hotel, New York. (212) 944-1858.

March 29-April 1, **1985 NARM Convention.** Diplomat Hotel, Hollywood, Fla. (609) 424-7404.

March 31-April 3, Northeast Exhibitions, **Softcon '85,** Georgia World Congress Center, Atlanta. (617) 739-2000.

APRIL

April 1-9, **World Youth Festival of Arts,** Kingston, Jamaica. (212) 593-6337.

April 14-18, **Computer Graphics '85,** Dallas Convention Center. (703) 698-9600.

April 22-25, **Audio-Visual Exhibition,** Wembley Conference Centre, London. (212) 580-2258 or (212) 752-8400.

MAY

May 24-25, **Jimmie Rodgers Memorial Festival,** Meridian, Miss. (615) 528-3066.

HITS of the WORLD

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BRITAIN (Courtesy Music Week) As of 1/19/85

This Week	Last Week	Weeks On	SINGLES
1	4	7	I WANT TO KNOW WHAT LOVE IS (FOREIGNER ATLANTIC
2	1	8	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
3	2	7	LAST CHRISTMAS WHAM! EPIC
4	3	7	LIKE A VIRGIN MADONNA SIRE
5	7	8	SHOUT TEARS FOR FEARS MERCURY
6	34	2	I KNOW HIM SO WELL ELAINE PAIGE BARBARA DICKSON RCA
7	8	7	GHOSTBUSTERS RAY PARKER JR ARISTA
8	11	5	STEP ON! GRANDMASTER MELLE MEL & THE FURIOUS FIVE SUGARHILL
9	9	5	EVERYTHING MUST CHANGE PAUL YOUNG CBS
10	10	5	SINCE YESTERDAY STRAWBERRY SWITCHBLADE ADROVA
11	5	5	WE ALL STAND TOGETHER PAUL MCCARTNEY & FROG CHORUS PARLOPHONE
12	15	5	POLICE OFFICER SMILEY CULTURE FASHION
13	NEW	1	1999/LITTLE RED CORVETTE PRINCE WARNER BROS
14	6	8	HELLIE THE ELEPHANT TOY DOLLS VOLUME
15	17	4	SAN DAMIANO SAL SOLO CBS
16	19	3	IT AIN'T NECESSARILY SO BRONSKI BEAT FORBIDDEN FRUIT
17	12	7	FRIENDS ANN STEWART WEA
18	40	2	ATMOSPHERE/RUSS ABBOT SPIRIT
19	37	2	SAY YEAH THE LIMIT PORTRAIT
20	13	6	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ZTT
NEW		1	LOVE & PRIDE KING EMI
22	33	3	SHAKIN' DREISED MAN Z.Z TOP WARNER BROS
23	14	5	LAY YOUR HANDS ON ME THOMPSON TWINS ARISTA
24	18	3	HAPPY BIRTHDAY GLORIA SYDNEY
25	21	3	INVISIBLE ALISON MOYET CBS
26	35	3	THANK YOU MY LOVE IMAGINATION RCA
27	16	4	SOLID ASHFORD & SIMPSON CAPITOL
28	NEW		THIS IS MY NIGHT CHAKA KHAN WARNER BROS
29	NEW		YAH MO B THERE JAMES INGRAM & MICHAEL MCDONALD QWEST
30	16		ONE NIGHT IN BANGKOK MURRAY HEAD RCA
31	20		NEVERTOO MUCH POINTER SISTERS PLANET
32	24		THE RIDDLE RIK KERSHAW MCA
33	23		ROUND & ROUND TOMMY BALLET REFORMATION
34	NEW		I HEART TALK BUCKS FIZZ RCA
35	NEW		JUST A SHADOW BIG COUNTRY MERCURY
36	NEW		DANCING IN THE DARK BRUCE SPRINGSTEEN CBS
37	NEW		LOVERBOY BILLY OCEAN EMI
38	NEW		CLOSE ARTO NOISE EMI
39	23		THE WILD BOYS DURAN DURAN PARLOPHONE
40	NEW		CAN I DISHWASHERS/PUNK & BROADWAY
			ALBUMS
1	3		ALISON MOYET CBS
2	5		ULTRAVOX THE COLLECTION CHRYSALIS
3	4		WHAM! MAKE IT BIG WHAM!
4	1		SPANDAU BALLET PARADE REFORMATION
5	2		FOREIGNER AGENT PROVOCATEUR ATLANTIC
6	7		VARIOUS NOW THAT'S WHAT I CALL MUSIC 6 VIRGIN
7	6		ZZ TOP ELIMINATOR WARNER BROS.
8	8		FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT
9	16		BRONSKI BEAT THE AGE OF CONSENT FORBIDDEN FRUIT
10	10		SADE DIAMOND LIFE EPIC
11	9		DURAN DURAN ARENA PARLOPHONE
12	11		TINA TURNER PRIVATE DANCER CAPITOL
13	13		MADONNA LIKE A VIRGIN SIRE
14	12		SIMPLE MINDS ONCE UPON A TIME VIRGIN
15	15		BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA CBS
16	14		HOWDYDRIPPERS HOT & ATLANTIC-WEA
17	17		PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS-WEA
18	NEW		WHAM! MAKE IT BIG COLUMBIA CBS
19	18		TINA TURNER PRIVATE DANCER CAPITOL
20	NEW		YOU'RE THE INSPIRATION CHICAGO FULL MOON-WEA

CANADA (Courtesy The Record) As of 1/28/85

This Week	Last Week	Weeks On	SINGLES
1	1	6	LIKE A VIRGIN MADONNA SIRE WEA
2	2	5	WAKE ME UP BEFORE YOU GO-GO WHAM! COLUMBIA/CBS
3	3	2	I JUST CALLED TO SAY I LOVE YOU STEVIE WONDER MOTOWN/QUALITY
4	6	6	WE BELONG PAT BENATAR CHRYSALIS/EMI-A
5	5	7	DO THEY KNOW IT'S CHRISTMAS BAND AID COLUMBIA/CBS
6	14	4	CARELESS WHISPER WHAM! COLUMBIA-CBS
7	10	6	THE POWER OF LOVE HOWDYDRIPPERS ATLANTIC-WEA
8	8	5	EASY LOVER PHILIP BAILEY with PHIL COLLINS COLUMBIA/CBS
9	9	5	WILD BOYS DURAN DURAN CAPITOL
10	7	8	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
11	11	4	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC-WEA
12	12	3	RUN TO YOU BRYAN ADAMS A&M
13	13	3	ALL I NEED JACK WAGNER QUEST-WEA
14	15	3	I FEEL FOR YOU CHAKA KHAN WARNER BROS. WEA
15	15	5	LOVER BOY BILLY OCEAN JIVE/QUALITY
16	20	2	NEUTRON DANCE POINTER SISTERS PLANET/RCA
17	17	3	SMALLTOWN BOY BRONSKI BEAT LONDON/POLYGRAM
18	NEW		BORN IN THE U.S.A. BRUCE SPRINGSTEEN COLUMBIA/CBS
19	NEW		TI AMO LAURA DIAMOND ATLANTIC-WEA
20	NEW		YOU'RE THE INSPIRATION CHICAGO FULL MOON-WEA
			ALBUMS
1	1		CYNDI LAUPER SHE'S SO UNUSUAL COLUMBIA-CBS
2	2		BRYAN ADAMS RECKLESS A&M
3	3		BRUCE SPRINGSTEEN BORN IN THE U.S.A. COLUMBIA-CBS
4	4		HOWDYDRIPPERS VOLUME 1 ATLANTIC-WEA
5	5		PRINCE & THE REVOLUTION PURPLE RAIN WARNER BROS.-WEA
6	9		WHAM! MAKE IT BIG COLUMBIA-CBS
7	6		TINA TURNER PRIVATE DANCER CAPITOL
8	7		TWISTED SISTER STAY HUNGRY ATLANTIC-WEA
9	8		MADONNA LIKE A VIRGIN SIRE
10	10		DURAN DURAN ARENA CAPITOL
11	12		FOREIGNER AGENT PROVOCATEUR ATLANTIC
12	15		PARACHUTE CLUB AT THE EDGE OF THE MOON RCA
13	11		DARYL HALL & JOHN OATES BIG BAM BOOM RCA
14	17		PAT BENATAR PRECIOUS CHRYSALIS-EMI
15	14		TINE CARS HEARTBEAT CITY ELEKTRA-WEA
16	16		THE JAM SPECIAL AKA LIVE! POLYDOR
17	13		STEVIE WONDER THE WOMAN IN RED SOUNDTRACK MOTOWN/QUALITY
18	18		LIONEL RICHIE CAN'T SLOW DOWN MOTOWN/QUALITY
19	19		SIDNEY HARRY FIRST LOVE LONDON/POLYGRAM
20	NEW		POINTER SISTERS BREAK OUT PLANET/RCA

AUSTRALIA (Courtesy Kent Music Report)As of 1/19/85

This Week	Last Week	Weeks On	SINGLES
1	1	7	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
2	2	7	LIKE A VIRGIN MADONNA SIRE
3	NEW	1	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC
4	3	3	LAST CHRISTMAS WHAM! EPIC
5	8	7	TOGETHER IN ELECTRIC DREAMS GIORGIO MORODER & PHILLIP OAKEY VIRGIN
6	19	2	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND
7	5	5	GHOSTBUSTERS RAY PARKER JR. ARISTA
8	4	5	SEA OF LOVE HONEYDRIPPERS EQUINOXE
9	9	3	WE BELONG PAT BENATAR CHRYSALIS
10	6	4	CLOSE FOR COMFORT CHAKA KHAN WARNER BROS
11	15	2	SHOUT TO THE TOP STYLE COUNCIL POLYDOR
12	NEW	1	SEASONS GREENHOUSE EMI
13	10	1	I AM ONLY SHOOTING LOVE TIME BANDITS CBS
14	14	3	WATERLOO TO YOU I LOVE YOU STEVIE WONDER MOTOWN
15	7	5	CARIBBEAN QUEEN BILLY OCEAN JIVE
16	12	2	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
17	NEW	1	ALL THROUGH THE NIGHT CYNDI LAUPER PORTRAIT
18	14	2	FREEDOM WHAM! EPIC
19	11	4	THE WILD BOYS DURAN DURAN EMI
20	NEW	1	DR BEAT MIAMI SOUND MACHINE EPIC
			ALBUMS
1	1		VARIOUS CHOISE 1985 FESTIVAL
2	5		MADONNA LIKE A VIRGIN SIRE
3	2		WHAM! MAKE IT BIG EPIC
4	2		VARIOUS HITS HOT 84/85 POLYGRAM
5	4		AUSTRALIAN CRAWL CRAWL ELLE EMI
6	3		JULIO IGLESIAS 1100 BEL AIR PLACE CBS
7	6		TINA TURNER PRIVATE DANCER INTERVISION
8	8		BRUCE SPRINGSTEEN BORN IN THE U.S.A CBS
9	10		SADE DIAMOND LIFE EPIC
10	7		BILLY JOEL AN INNOCENT MAN CBS
11	9		MIDNIGHT OIL RED SAILS IN THE SUNSET CBS
12	NEW		FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASURE DOME ISLAND
13	NEW		CYNDI LAUPER SHE'S SO UNUSUAL PORTRAIT
14	NEW		COLD CHISEL THE BARKING SPIDERS LIVE 1983 WEA
15	13		VARIOUS GHOSTBUSTERS EMI
16	NEW		FOREIGNER AGENT PROVOCATEUR ATLANTIC
17	12		RICHARD CLAYDERMAN MOLIMERSES A.A.
18	NEW		ALISON MOYET ALF CBS
19	NEW		TINA TURNER BREAKOUT CHRYSALIS
20	NEW		HOWDYDRIPPERS VOLUME ONE EQUINOXE

WEST GERMANY (Courtesy Der Musikmarkt) As of 1/19/85

This Week	Last Week	Weeks On	SINGLES
1	2	5	DING NIGHT IN BANGKOK MURRAY HEAD RCA
2	1	7	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY PHONOGRAM
3	3	7	THE WILD BOYS DURAN DURAN PARLOPHONE EMI
4	15	3	SHOUT TEARS FOR FEARS MERCURY PHONOGRAM
5	4	5	SECRETARY HEINZ RUDOLF KERSCHER ARIOLA
6	6	4	THE POWER OF LOVE FRANKIE GOES TO HOLLYWOOD ISLAND WEA
7	8	8	THE NIGHT VALERIE DORE ZYX MUSIK/SAT
8	7	7	HAPPY BIRTHDAY GLORIA SYDNEY WEA
9	10	4	LIKE A VIRGIN MADONNA SIRE WEA
10	9	6	SOLID ASHFORD & SIMPSON CAPITOL EMI
11	13	3	LAST CHRISTMAS WHAM! EPIC CBS
12	11	5	EUROPEAN QUEEN BILLY OCEAN JIVE TELDEC
13	NEW	1	I WANT TO KNOW WHAT LOVE IS FOREIGNER ATLANTIC WEA
14	12	7	STOP BAJOUR TULIO DE PISCOPO ZYX MUSIK/SAT
15	20	2	NEUTRON DANCE POINTER SISTERS PLANET WEA WEMAE EMI
16	NEW		FLESH FOR FANTASY BILLY IDOL CHRYSALIS ARIOLA
17	11	6	WE BELONG PAT BENATAR CHRYSALIS EMI-A
18	17	2	OUT OF TOUCH DARYL HALL & JOHN OATES RCA
19	NEW		I SHOULD HAVE KNOWN BY JIM DIAMOND A&M CBS
20	NEW		BODY ROCK MARIA VIDAL EMI
			ALBUMS
1	1		DURAN DURAN ARENA PARLOPHONE-EMI
2	6		HERBERT GROENEMEYER 4630 BOCHUM EMI
3	2		SADE DIAMOND LIFE EPIC CBS
4	7		FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME ZTT ISLAND WEA
5			WHAM! MAKE IT BIG EPIC CBS
6	4		MADONNA LIKE A VIRGIN SIRE WEA
7	10		FOREIGNER AGENT PROVOCATEUR ATLANTIC-WEA
8	9		VARIOUS CHESS RCA
9	17		PAT BENATAR PRECIOUS CHRYSALIS-ARIOLA
10	13		WEINHACHTEN MIT ROLLER WHITTAKER ARIOLA-INTERCORD
11	16		TINA TURNER PRIVATE DANCER CAPITOL EMI
12	18		NIK KERSHAW THE RIDDLE MCA WEA
13	12		TIMI HENDRIX LOVE AT FIRST SIT HARVEST EMI
14	15		ALISON MOYET ALF CBS
15	12		CHRIS DE BURGH MAN ON THE LINE A&M CBS
16	14		DR. HOOK GREATEST SONG GREAT REWARD MUTE-INTERCORD
17	19		TALK TALK IT'S MY LIFE EMI
18	20		DEEP PURPLE PERFECT STRANGERS POLYDOR-DGG
19	NEW		CARS HEARTBEAT CITY ELEKTRA WEA
20	NEW		PHILIP BAILEY CHINESE WALL EPIC BY STEVIE NICKS A&M CBS

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1-19-85

This Week	Last Week	Weeks On	SINGLES
1	1	5	DO THEY KNOW IT'S CHRISTMAS BAND AID MERCURY
2	3	3	I DON'T HAVE ENOUGH BETTER JIM DIAMOND A&M
3	2	7	LAST CHRISTMAS WHAM! EPIC
4	5	6	THE POWER OF LOVE FRANKIE & HOLLYWOOD WEA
5	5	5	LIKE A VIRGIN MADONNA SIRE
6	4	6	EASY LOVER PHILIP BAILEY & PHIL COLLINS CBS
7	6	4	WHEN THE RAIN BEGINS TO FALL JERMAINE JACKSON & PIA ZADORA EPIC
8	8	5	THE WILD BOYS DURAN DURAN EMI-SYDYNA
9	7	6	WE BELONG PAT BENATAR CHRYSALIS EMI
10	10	4	SEXCRIME EURYTHMICS VIRGIN
			ALBUMS
1	1		WHAM! MAKE IT BIG CBS
2	2		SADE DIAMOND LIFE EPIC
3	3		KODS ALBERTS CNR
4	4		PRINCE & REVOLUTION PURPLE RAIN WARNER BROS
5	6		FRANKIE GOES TO HOLLYWOOD WELCOME TO THE PLEASUREDOME WHA K
6	6		DURAN DURAN ARENA EMI-SYDYNA
7	NEW		BRONSKI BEAT THE AGE OF CONSENT LONDON
8	8		LEE GARLAND GALA OF THE HEART ARIOLA
9	NEW		FOREIGNER AGENT PROVOCATEUR ATLANTIC
10	7		RUN REFLECTIONS MERCURY

ITALY (Courtesy Germano Buscitti) As of 1/14 85

This Week	Last Week	Weeks On	SINGLES
1	2	2	CARELESS WHISPER GEORGE MICHAEL CBS
2	1	3	I JUST CALLED TO SAY STEVIE WONDER MOTOWN RICORDI
3	NEW		WE NEVER ENDING STORY EMI
4	17		ROCKFELLER LUIS MORENO RICORDI
5	5		THE WILD BOY DURAN DURAN EMI
6	8		CRILU HEATHER PARISI POLYGRAM
7	3		MIRAGGI MIGUEL BOSE CBS
8	6		BE FOLOUNG AL PHOCCO WEA
9	NEW		GHOSTBUSTERS RAY PARKER JNR CGD-MM
10	9		ALL OF YOU DIANA ROSS & JULIO IGLESIAS CBS
11	NEW		I SHOULD HAVE KNOWN BETTER JIM DIAMOND CBS
12	NEW		FREEDOM WHAM! EPIC CBS
13	NEW		GEORGIE CHRISTINA D AVENA FIVE RECORDS
14	10		WHY? BRONSKI BEAT POLYGRAM
15	NEW		COMANCHERO RAGGIO DI LUNA DISCOTTO
16	11		YOUR LOVE IS KING SADE CBS
17	NEW		IMAGE BOLLAND PANARECORD
18	NEW		DOLCE FAR NIENTE RAFAELLA CARRA CGD MM
19	4		SMALL TOWN BOY BRONSKI BEAT POLYGRAM
20	NEW		MAD DESIRE DAN HARROW CGD MM

Billboard TOP POP ALBUMS

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Compiled from national retail store and one-stop sales reports

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	ARTIST / LABEL & NUMBER (DISTRIBUTING LABEL (SGL/LP/CS PRICE)*	TITLE
1	1	2	32	**BRUCE SPRINGSTEEN** ▲ (COLUMBIA QC 38653) Weeks at No. One: 6	BORN IN THE U.S.A
2	3	3	9	**MADONNA** ▲ (WE 25417-1 WARNER BROS. (8.98)	LIKE A VIRGIN
3	2	1	29	**PRINCE & THE REVOLUTION** ▲ (WARNER BROS. 25110-1 (8.98)	PURPLE RAIN
4	5	7	35	**CHICAGO** ▲ (FULL MOON/WARNER BROS. 1 25090 (8.98)	17
5	4	4	9	**DURAN DURAN** ▲ (CAPITOL SWAV1 2274 (9.98)	ARENA
6	8	10	10	**BRYAN ADAMS** (A&M SP4913 (8.98)	RECKLESS
7	7	8	14	**DARYL HALL & JOHN OATES** ▲ (RCA AFL1 5307 (9.98)	BIG BAM BOOM
8	6	5	33	**TINA TURNER** ▲ (CAPITOL ST-12330 (8.98)	PRIVATE DANCER
9	14	23	4	**FOREIGNER** ▲ (ATLANTIC 81-5199 (9.98)	AGENT PROVOCATEUR
10	13	17	12	**WHAM** ▲ (COLUMBIA FC 39595)	MAKE IT BIG
11	11	15	16	**NEW EDITION** ● (MCA MCA5-5515 (8.98)	NEW EDITION
12	10	9	58	**CYNDI LAUPER** ▲ (PORTRAIT BFR 38930 EPIC	SHE'S SO UNUSUAL
13	9	6	15	**THE HONEYDRIPPERS** ▲ (ES PANAMA/ 90220/ ATLANTIC (5.98)	VOLUME ONE
14	12	11	69	**NUEY LEWIS AND THE NEWS** ▲ (CHRYSALIS FV 41412	SPORTS
15	17	20	23	**BILLY OCEAN** ▲ (JIVE/ ARISTA JL8 8212 (8.98)	SUDDENLY
16	16	12	64	**LIONEL RICHIE** ▲ (MOTOWN 6095 ML (8.98)	CAN'T SLOW DOWN
17	19	19	19	**STEVIE WONDER** ▲ (MOTOWN 6109ML (8.98)	THE WOMAN IN RED-SOUNDTRACK
18	21	22	62	**THE POINTER SISTERS** ▲ (PLANET/ EMI-/ ATCO) PCA (8.98)	BREAK OUT
19	18	14	10	**PAT BENATAR** ▲ (CHRYSALIS CPV4 1471	TROPICO
20	23	24	15	**SHEENA EASTON** ● (EMI AMERICA ST-17332 (8.98)	A PRIVATE HEAVEN
21	15	13	8	**LINDA RONSTADT** ▲ (ASYLUM 60347 ELEKTRA (8.98)	LUSH LIFE
22	20	18	12	**JULIAN LENNON** ● (ATLANTIC 80184 (8.98)	VALOTTE
23	27	29	7	**DON HENLEY** (EAGLES/ GHS 24046- WARNER BROS. (8.98)	BUILDING THE PERFECT BEAST
24	26	26	9	**DEEP PURPLE** (MERCURY 824903 1-/ POLYGRAM (8.98)	PERFECT STRANGER
25	24	21	15	**CHAKA KHAN** ▲ (WARNER BROS. 25182-1 (8.98)	I FEEL FOR YOU
26	25	25	43	**THE CARS** ▲ (ELEKTRA 60296 (8.98)	HEART BEAT CITY
27	22	16	15	**U2** ● (ISLAND 90231 ATCO) (8.98)	THE UNFORGETTABLE FIRE
28	33	33	7	**BARRY MANILOW** ● (ARISTA AL 8 8254 (8.98)	2:00 A.M. PARADISE CAFE
29	32	34	27	**THE TIME** ▲ (WARNER BROS. 25109-1 (8.98)	ICE CREAM CASTLE
30	28	27	17	**KISS** ▲ (MERCURY 822 249-1 /POLYGRAM (8.98)	ANIMALIZE
31	40	45	14	**GENERAL PUBLIC** (I.R.S. SP 70048 A&M (8.98)	ALL THE RAGE
32	37	49	12	**PHILIP BAILEY** (COLUMBIA BFC 39542)	CHINESE WALL
33	30	30	30	**TWISTED SISTER** ▲ (ATLANTIC 80158 (8.98)	STAY HUNGRY
34	29	28	22	**JULIO IGLESIAS** ▲ (COLUMBIA QC 39157	1100 BEL AIR PLACE
35	31	32	38	**JOHN CAFFERTY & THE BEAVER BROWN B** ▲ (MCA/ EMI-/ CBS ASSOCIATED) (8.98)	EDDIE & THE CRUISERS SOUNDTRACK
36	38	42	8	**MIDNIGHT STAR** (SOLAR 60384 ELEKTRA (8.98)	PLANETARY INVASION
37	41	48	10	**WHODINI** (JIVE JL8-251/ ARISTA (8.98)	ESCAPE
38	72	177	3	**SOUNDTRACK** (MCA 5547 (8.98)	BEVERLY HILLS COP
39	35	35	74	**MADONNA** ▲ (SIRE 1-23967/ WARNER BROS. (8.98)	MADONNA
40	42	52	8	**GIUFFRIA** (A&M/ MCA 5574/ MCA (8.98)	GIUFFRIA
41	44	47	8	**TRIUMPH** (MCA 5537 (8.98)	THUNDER SEVEN
42	36	37	53	**VAN NALEN** ▲ (WARNER BROS. 1 23985 (8.98)	1984
43	34	31	10	**CULTURE CLUB** ▲ (VIRGIN 1 PL 90193)	WAKING UP WITH THE HOUSE ON FIRE
44	52	55	10	**RED SPEEDDWAGON** (EPIC QE 39593)	WHEELS ARE TURNING
45	46	46	19	**JACK WAGNER** (QWEST / 25214/ WARNER BROS. (8.98)	ALL I NEED
46	39	40	10	**FRANKIE GOES TO HOLLYWOOD** (ISLAND/ MCA/ ZTT 90241 (9.98)	WELCOME TO THE PLEASURE DOME
47	51	53	12	**ASHFORD & SIMPSON** (CAPITOL ST-12366 (8.98)	SOLID
48	48	43	93	**Z Z TOP** ▲ (WARNER BROS. 1 23774 (8.98)	ELIMINATOR
49	NEW ▶			**JOHN FOGERTY** (WARNER BROS. 1 25203 (8.98)	CENTERFIELD
50	57	67	7	**KOOL & THE GANG** ● (DE-LITE 822943 1 /POLYGRAM (8.98)	EMERGENCY
51	43	41	15	**DAVID BOWIE** ▲ (EMI AMERICA ST-17310 (8.98)	TONIGHT
52	50	50	15	**JEFFREY OSBORNE** ● (A&M SP-[illegible] (8.98)	DON'T STOP
53	55	75	19	**TALKING HEADS** (SIRE 1-25116/ WARNER BROS. (8.98)	STOP MAKING SENSE
54	54	60	10	**AL JARREAU** (WARNER BROS. 1-25106 (8.98)	HIGH CRIME
55	66	87	3	**JERMAINE JACKSON** ● (ARISTA AL8 8202 (8.98)	JERMAINE JACKSON
56	45	38	12	**PAUL MCCARTNEY** ● (COLUMBIA QC 39613	GIVE MY REGARDS TO BROAD STREET
57	60	57	18	**SURVIVOR** (SCOTTI BROS. FZ 39578/ EPIC	VITAL SIGNS
58	49	39	14	**BARBRA STREISAND** ▲ (COLUMBIA QC 39460	EMOTION
59	47	44	25	**SAMMY NAGAR** ● (GEFFEN GHS24043/ WARNER BROS. (8.98)	VOA
60	62	64	7	**RAY PARKER JR.** (ARISTA AL 8 8266 (8.98)	CHARTBUSTERS
61	61	63	45	**RATT** ▲ (ATLANTIC 80163-1 (8.98)	OUT OF THE CELLAR
62	59	54	14	**ROGER HODGSON** (A&M SP-5004 (8.98)	IN THE EYE OF THE STORM
63	65	71	7	**THE KINKS** (ARISTA AL 8 8264 (8.98)	WORD OF MOUTH
64	58	67	67	**SOUNDTRACK** ▲ (MOTOWN 6042ML (8.98)	THE BIG CHILL
65	53	51	61	**BILLY IDOL** ▲ (CHRYSALIS FV 41450	REBEL YELL
66	73	108	4	**FAT BOYS** (SUTRA SUS-1015 (8.98)	FAT BOYS
67	77	—	2	**GAP BAND** (TOTAL EXPERIENCE TEL8-5705-/ RCA (8.98)	GAP BAND VI
68	69	79	10	**SOUNDTRACK** (FANTASY NAM 1701 (ZLP5) (9.98)	AMADEUS
69	75	73	18	**DIANA ROSS** ● (RCA AFL1 5009 (8.98)	SWEPT AWAY
70	63	56	10	**TOTO** (COLUMBIA QC 38962	ISOLATION
71	74	76	18	**IRON MAIDEN** ● (ARISTA/ SJ 12521 (8.98)	POWER SLAVE
72	68	70	77	**GEORGE WINSTON** ● (WINDHAM HILL C 1025 A&M (9.98)	DECEMBER
73	87	151	3	**SOUNDTRACK** POLYDOR 821606-1 /POLYGRAM (8.98)	BREAKIN' 2 ELECTRIC BOOGALOO
74	82	87	7	**TEENA MARIE** (EPIC FE 39528	STARCHILD
75	80	88	40	**STEVE PERRY** ▲ (COLUMBIA FC 39234	STREET TALK
76	76	82	115	**PRINCE** ▲ (WARNER BROS. 1 23720 (2LP5) (13.98)	1999
77	70	74	30	**SHEILA E.** ● (WARNER BROS. 1 25107 (8.98)	THE GLAMOUROUS LIFE
78	78	80	8	**RICK SPRINGFIELD** MERCURY 824 057 1-/ POLYGRAM (8.98)	BEAUTIFUL FEELINGS
79	64	61	29	**JOHN WAITE** ● (EMI AMERICA ST-17124 (8.98)	NO BRAKES
80	95	96	11	**ELVIS PRESLEY** (RCA/ PRIVATE 5172/ 49 55)	A GOLDEN CELEBRATION
81	83	91	68	**MOTLEY CRUE** ▲ (ELEKTRA 60289 (8.98)	SHOUT AT THE DEVIL
82	84	84	110	**MICHAEL JACKSON** ▲ (EPIC QE 38112	THRILLER
83	79	72	19	**KENNY ROGERS** ● (RCA AFL1-5043 (8.98)	WHAT ABOUT ME
84	91	105	9	**THE JUDDS** (RCA/ CURB AFL1 5311 (8.98)	WHY NOT ME
85	67	58	17	**DENNIS DEYOUNG** (A&M SP-5008 (8.98)	DESERT MOON
86	86	85	29	**COREY HART** (EMI AMERICA ST-17117 (8.98)	FIRST OFFENSE
87	92	92	11	**THE TEMPTATIONS** (GORDY B1-[illegible]-MOTOWN (8.98)	TRULY FOR YOU
88	88	85	76	**BILLY JOEL** ▲ (COLUMBIA QC 38637	AN INNOCENT MAN
89	146	—	2	**BRONSKI BEAT** (MCA 5538 (8.98)	THE AGE OF CONSENT
90	90	90	8	**SNALAMAN** (SOLAR 60395 ELEKTRA (8.98)	HEARTBREAK
91	81	81	9	**THE WHO** (MCA 2-8018 (2-LP5) (10.98)	WHO'S LAST
92	NEW ▶			**GEORGE BENSON** (WARNER BROS. 1 25178 (8.98)	20/20
93	93	94	9	**THE WHISPERS** (SOLAR 60356-1- ELEKTRA (8.98)	SO GOOD
94	71	59	18	**SAM HARRIS** ● (MOTOWN 6103ML (8.98)	SAM HARRIS
95	125	127	7	**JOHN PARR** (ATLANTIC 80160 (8.98)	JOHN PARR
96	96	83	15	**TOMMY SHAW** (A&M SP-5020 (8.98)	GIRLS WITH GUNS
97	112	115	16	**OOKKEN** (ELEKTRA 60378 (8.98)	TOOTH & NAIL
98	98	104	16	**WYNTON MARSALIS** (COLUMBIA FC 39550	HOT HOUSE FLOWERS
99	85	69	13	**DAN HARTMAN** (MCA MCA5525 (8.98)	I CAN DREAM ABOUT YOU
100	141	183	4	**AUTOGRAPH** (RCA/ MCA 1 8047 (8.98)	SIGN IN PLEASE
101	94	95	12	**UB 40** (A&M SP-5033 (8.98)	GEFFREY MORGAN
102	106	140	4	**EURYTHMICS** (RCA ABL1-5349 (8.98)	EURYTHMICS (1984)
103	108	159	7	**LOS LOBOS** (WARNER BROS. 25177-1 (8.98)	HOW WILL THE WOLF SURVIVE
104	97	97	70	**LINDA RONSTADT** ▲ (ASYLUM 60260 ELEKTRA (8.98)	WHAT'S NEW
105	103	86	26	**SCANDAL FEATURING PATTY SMITH** ● (COLUMBIA FC 39173	WARRIOR
106	107	111	21	**KROKUS** ● (ARISTA AL8 8243 (8.98)	THE BLITZ
107	105	101	50	**BRUCE SPRINGSTEEN** ● (COLUMBIA QC 38599	BORN TO RUN
108	102	99	21	**THE FIXX** ● (MCA MCA5567 (8.98)	PHANTOMS
109	116	66	14	**SOUNDTRACK** ● (MPTV SV 12371 (9.98)	TEACHERS
110	110	114	78	**DIO** ● (WARNER BROS. 25100 (8.98)	THE LAST IN LINE

◯ Products with the greatest sales gains this week ● Recording industry Assn. Of America (RIAA) seal for sales of 500,000 units ▲ RIAA seal for sales of one million units. *CBS Records does not issue a suggested list price for its product

Billboard TOP POP ALBUMS *continued*

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER (DISTRIBUTING LABEL CODE) LIST PRICE*	TITLE
111	111	93	16	**RICKIE LEE JONES** WARNER BROS. 25117 [I] (8.98)	THE MAGAZINE
112	101	103	63	**NIGHT RANGER** ▲ CAMEL MCA MCA5454 [I] (8.98)	MIDNIGHT MADNESS
113	109	113	12	**GROVER WASHINGTON JR.** ELEKTRA 60318 [A] (8.98)	INSIDE MOVES
114	113	100	46	**SCORPIONS** ▲ MERCURY 814481 1 PO1 POLYGRAM [I] (8.98)	LOVE AT FIRST STING
115	115	118	4	**BOB DYLAN** COLUMBIA 39944	REAL LIVE
116	102	77	10	**BIG COUNTRY** MERCURY 822831 1 PO1 POLYGRAM [I] (8.98)	STEELTOWN
117	122	131	32	**RUN-D.M.C.** ● PROFILE PRO 1201 [I] (8.98)	RUN D.M.C.
118	103	132	79	**MIDNIGHT STAR** ▲ SOLAR 60741 ELEKTRA [I] (8.98)	NO PARKING ON THE DANCE FLOOR
119	116	107	40	**LAURA BRANIGAN** ● ATLANTIC 80147 [I] (8.98)	SELF CONTROL
120	124	117	24	**BDB MARLEY AND THE WAILERS** ISLAND 90169 ATCO [I] (8.98)	LEGEND
121	100	99	31	**ROD STEWART** ● WARNER BROS. 25095 1 [I] (8.98)	CAMOUFLAGE
122	118	116	14	**JOAN JETT & BLACKHEARTS** MCA MCA5474 [I] (8.98)	GLORIOUS RESULTS OF A MISSPENT YOUTH
123	104	78	14	**REBBIE JACKSON** COLUMBIA BFC 39218	CENTIPEDE
124	120	120	9	**SOUNDTRACK** WINDHAM HILL WHD 0106 A&M [A] (9.98)	COUNTRY
125	130	130	9	**PLANET P PROJECT** MCA MCA-2 8019 25751 [I] (9.98)	PINK WORLD
126	114	98	26	**BILLY SQUIER** ▲ CAPITOL SJ-12361 (8.98)	SIGNS OF LIFE
127	127	125	119	**LIONEL RICHIE** ▲ MOTOWN 6007 ML (8.98)	LIONEL RICHIE
128	140	—	2	**SOUNDTRACK** GEFFEN GHS24062 WARNER BROS. /9 (9.98)	COTTON CLUB
129	134	136	16	**QUEENSRYCHE** EMI AMERICA ST 17134 (8.98)	THE WARNING
130	132	139	21	**NEWCLEUS** SUNNYVIEW SUN 4003 (8.98)	JAM ON REVENGE
131	133	135	19	**VANITY** MOTOWN 6107 ML (8.98)	WILD ANIMAL
132	119	119	15	**VARIOUS ARTISTS** WINDHAM HILL WHD 10135 A&M [A] (9.98)	SAMPLER '84
133	129	124	32	**STEVE RAY VAUGHAN & DOUBLE TROUBLE** EPIC EK 39194	COULDN'T STAND THE WEATHER
134	121	121	9	**ANDREAS VOLLENWEIDER** COLUMBIA FC 39163	BEHIND THE GARDENS BEHIND THE WALL UNDER THE TREE
135	117	109	30	**SOUNDTRACK** ▲ ARISTA AL8 8246 (8.98)	GHOSTBUSTERS
136	161	165	18	**BRUCE COCKBURN** GOLD MOUNTAIN GM 8003 [I] A&M [A] (8.98)	STEALING FIRE
137	155	156	66	**PHIL COLLINS** ● ATLANTIC SD16029 (8.98)	FACE VALUE
138	142	147	33	**VARIOUS ARTISTS** MOTOWN 6094 ML (9.98)	MORE SONGS FROM THE BIG CHILL
139	128	106	28	**ELTON JOHN** ● GEFFEN GHS 24031 WARNER BROS. (8.98)	BREAKING HEARTS
140	147	133	16	**PAT METHENY GROUP** ECM 25108 1 WARNER BROS. (9.98)	FIRST CIRCLE
141	136	139	51	**ALABAMA** ▲ RCA AHL1 4939 [I] (8.98)	ROLL ON
142	137	141	556	**PINK FLOYD** ● HARVEST SW853 1163 CAPITOL [I] (8.98)	DARK SIDE OF THE MOON
143	140	112	15	**THE DAZZ BAND** MOTOWN 6114 ML (8.98)	JUKEBOX
144	145	150	55	**PRINCE** ▲ WARNER BROS. BSK 3601 (8.98)	CONTROVERSY
145	143	129	22	**THE S.O.S. BAND** TABU FZ 39532 EPIC	JUST THE WAY YOU LIKE IT
146	151	146	50	**SOUNDTRACK** ▲ COLUMBIA JS 39242	FOOTLOOSE
147	168	187	4	**MANHATTAN TRANSFER** ATLANTIC 81233 (8.98)	BOP DOO WOP
148	144	144	10	**STONE FURY** MCA MCA5522 [I] (8.98)	BURNS LIKE A STAR
149	139	123	14	**ANNE MURRAY** CAPITOL ST-12361 (8.98)	HEART OVER MIND
150	152	160	18	**METALLICA** ELEKTRA 60398 (8.98)	RIDE THE LIGHTNING
151	157	166	17	**W.A.S.P.** CAPITOL ST-12343 (8.98)	W.A.S.P.
152	131	122	11	**AC/DC** ATLANTIC 80178 (8.98)	'74 JAILBREAK
153	149	155	60	**DURAN DURAN** ▲ CAPITOL ST-12310 (8.98)	SEVEN AND THE RAGGED TIGER
154	158	172	60	**U2** ● ISLAND 90127 ATCO [I] (8.98)	UNDER A BLOOD RED SKY
155	162	142	37	**WHITESNAKE** GEFFEN GHS 4018 WARNER BROS. (8.98)	SLIDE IT IN

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER (DISTRIBUTING LABEL CODE) LIST PRICE*	TITLE
156	153	158	78	**JEFFREY DSBORNE** ● A&M SP 4940 (8.98)	STAY WITH ME TONIGHT
157	156	126	28	**JACKSONS** ▲ EPIC QE 38564	VICTORY
158	163	167	8	**THE JUDDS** RCA AHL1 4939 [M] (8.98)	THE JUDDS
159	150	152	26	**QUIET RIOT** ▲ PASHA QZ 39516 [A] (9.98)	CONDITION CRITICAL
160	179	184	6	**EURDGLIDERS** COLUMBIA 39588	THIS ISLAND
161	160	137	16	**THE EVERLY BROTHERS** MERCURY 822433 1 POLYGRAM (8.98)	EB 84
162	135	128	25	**PETER GABRIEL** EMI AMERICA SV-17121 (8.98)	LIGHTS OUT
163	167	169	66	**BRUCE SPRINGSTEEN** ▲ COLUMBIA FC 26954	THE RIVER
164	165	154	8	**ELVIS PRESLEY** RCA AFL1 5182 (8.98)	ROCKER
165	164	134	14	**APOLLONIA 6** WARNER BROS. 25108 [I] (8.98)	APOLLONIA 6
166	169	153	26	**BANGLES** COLUMBIA BFC 39270	ALL OVER THE PLACE
167	166	161	10	**MOLLY HATCHET** EPIC FE 39421	THE DEED IS DONE
168	174	179	6	**SOUNDTRACK** POLYDOR 823770 1 POLYGRAM (9.98)	DUNE
169	126	110	6	**MANNHEIM STEAMROLLER** EMI AMERICA/SHAMROCK AG 15841 (7.00)	MANNHEIM STEAMROLLER CHRISTMAS
170	172	143	11	**SHADOWFAX** WINDHAM HILL WH 0108 A&M (9.98)	THE DREAMS OF CHILDREN
171	85	58	8	**KENNY ROGERS AND DOLLY PARTON** ▲ RCA AGL1 5307 (8.98)	ONCE UPON A CHRISTMAS
172	171	164	7	**ANDREAS VOLLENWEIDER** CBS FM 39227	CAVERNA MAGICA
173	154	149	39	**R.E.M.** I.R.S. SP 70044 A&M (8.98)	RECKONING
174	159	145	35	**BANANARAMA** LONDON 820036 1 POLYGRAM (8.98)	BANANARAMA
175	138	102	10	**J GEILS BAND** EMI AMERICA ST 17132 (8.98)	YOU'RE GETTIN' EVEN WHILE I'M GETTIN' ODD
176	170	157	16	**KURTIS BLOW** MERCURY 822420 1 POLYGRAM (8.98)	EGO TRIP
177	182	186	6	**ARMORED SAINT** CHRYSALIS FV 41476	MARCH OF THE SAINT
178	175	175	46	**THOMPSON TWINS** ▲ ARISTA AL 8 8220 (8.98)	INTO THE GAP
179	181	—	24	**U2** ISLAND 90040 ATCO (8.98)	BOY
180	176	148	24	**NEIL DIAMOND** ● COLUMBIA QC 39149	PRIMITIVE
181	186	188	26	**BRUCE SPRINGSTEEN** ● COLUMBIA OC 38358	NEBRASKA
182	183	191	75	**BRUCE SPRINGSTEEN** ▲ COLUMBIA JC 35331	DARKNESS AT THE EDGE OF TOWN
183	187	190	82	**U2** ● ISLAND 90067 ATCO (8.98)	WAR
184	184	185	21	**THE OAK RIDGE BOYS** ● MCA MCA5468 (8.98)	GREATEST HITS, VOL. 2
185	191	—	2	**RAY STEVENS** MCA 5517 (8.98)	HE THINKS HE'S RAY STEVENS
186	190	192	12	**GEORGE STRAIT** MCA MCA5518 (8.98)	DOES FORT WORTH EVER CROSS YOUR MIND
187	192	—	2	**DEPECCHE MODE** SIRE 25194 1 WARNER BROS. (8.98)	SOME GREAT FRIEND
188	**NEW▶**			**EUGENE WILDE** PHILLY WORLD 90236 ATCO (8.98)	EUGENE WILDE
189	173	170	7	**CAT STEVENS** A&M SP 3734 (8.98)	FOOTSTEPS IN THE DARK
190	**RE-ENTRY**			**DURAN DURAN** ▲ CAPITOL ST 12211 (8.98)	RIO
191	193	197	68	**DAVID BOWIE** ▲ EMI AMERICA ST 17053 (8.98)	LET'S DANCE
192	195	173	14	**EARL KLUGH** CAPITOL ST 12372 (8.98)	NIGHTSONGS
193	194	182	8	**JEAN-LUC PONTY** ATLANTIC 80165 (8.98)	OPEN MIND
194	199	195	12	**LET'S ACTIVE** I.R.S. SP-70048 A&M (8.98)	CYPRESS
195	**NEW▶**			**LAURIE ANDERSON** WARNER BROS. 3 25162 [2] (9.98)	UNITED STATES LIVE
196	189	193	67	**PRINCE** ● WARNER BROS. BSK 3386 (8.98)	DIRTY MIND
197	188	162	26	**WILLIE NELSON** ● COLUMBIA FC 39149	CITY OF NEW ORLEANS
198	200	180	6	**ALPHAVILLE** ATLANTIC 80144 (8.98)	FOREVER YOUNG
199	178	178	23	**GRIM REAPER** MCA/IFI 1-8038 (8.98)	SEE YOU IN HELL
200	177	163	11	**JOHN SCHNEIDER** MCA MCA5495 (8.98)	TOO GOOD TO STOP NOW

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27th Annual Grammy Awards Final Nominations

RECORD OF THE YEAR
(Grammys to the artist & producer)
Dancing In The Street—David Springsteen Columbia Producers: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt; Gets Just Want To Have Fun—Cyndi Lauper, Portrait Producer: Rick Chertoff; Hard Habit To Break—John Parr, Elektra Producer: Mark Mothersbaugh; Hands Off To Heaven—Pete Townshend, Atco/Atlantic Producer: Pete Townshend; Money Changes Everything—Cyndi Lauper, Portrait Producers: Rick Chertoff, Lennie Petze; Owner Of A Lonely Heart—Yes, Atco/Atlantic Producer: Trevor Horn; Say Say Say—Paul McCartney & Michael Jackson, Columbia/Parlophone Producers: George Martin, Paul McCartney; Somebody's Baby—Jackson Browne, Asylum Producer: Jackson Browne; Stranger Than Fiction—Bob Dylan, Columbia Producer: Bob Dylan; Sussudio—Phil Collins, Atlantic Producer: Phil Collins; Take My Breath Away—Berlin, Columbia Producer: Giorgio Moroder; Thriller—Michael Jackson, Epic Producer: Quincy Jones; We Are The World—USA For Africa, Columbia Producers: Quincy Jones, Michael Omartian; What's Love Got To Do With It—Tina Turner, Capitol Producer: Terry Britten

ALBUM OF THE YEAR
(Grammys to the artist & producer)
Born In The USA—Bruce Springsteen, Columbia Producers: Bruce Springsteen, Jon Landau, Chuck Plotkin, Steve Van Zandt; Can't Slow Down—Lionel Richie, Motown Producers: Lionel Richie, Anthony Marinelli, Porcaro/Phillips; Private Dancer—Tina Turner, Capitol Producers: Rupert Hine, Terry Britten, Martyn Ware, Greg Walsh & Carter; Purple Rain—Music From The Motion Picture—Prince & The Revolution, Warner Bros. Producers: Prince & The Revolution, She's So Unusual—Cyndi Lauper, Portrait Producer: Rick Chertoff

SONG OF THE YEAR
(A songwriter's award)
Against All Odds (Take A Look At Me Now)—Phil Collins (Golden Torch Music Corp/ASCAP; Hit & Run Music Publishing Ltd./PRS); Born In The USA—Bruce Springsteen (Bruce Springsteen Music/ASCAP); I Just Called To Say I Love You—Stevie Wonder (Jobete Music Co. Inc./Black Bull Music/ASCAP); Say Say Say—Paul McCartney & Rob Heyman (Rella Music Co./BMI; Dub Notes/ASCAP); What's Love Got To Do With It—Graham Lyle, Terry Britten (Heyday Music Ltd. administered by Chappell & Co./ASCAP; Good Single Ltd., administered by Irving Music/BMI)

BEST NEW ARTIST
Sheila E., Warner Bros.; Frankie Goes To Hollywood, ZTT; Ireland, Corey Hart, EMI America; the Judds, RCA; Cyndi Lauper, Portrait

PRODUCER OF THE YEAR
David Foster, Robert John "Mutt" Lange & the Cars, Michael Omartian, Prince & the Revolution, Lionel Richie & James Anthony Carmichael.

POP FIELD

BEST POP VOCAL PERFORMANCE, FEMALE
Girls Just Want To Have Fun—Cyndi Lauper, Portrait; The Glamorous Life—Sheila E., Warner Bros.; Let's Hear It For The Boy—Deniece Williams, Columbia; Steal—Kim Carnes, EMI America; What's Love Got To Do With It—Tina Turner, Capitol

BEST POP VOCAL PERFORMANCE, MALE
Against All Odds (Take A Look At Me Now)—Phil Collins, Atlantic; Loneliness—Missing You—John Waite, EMI America

BEST POP VOCAL PERFORMANCE, DUO OR GROUP
Drive—The Cars, Elektra; We Don't Need To Whisper—Chicago, Full Moon/Warner Bros.; Jump (For My Love)—Pointer Sisters, Planet, Owner Of A Lonely Heart—Yes, Atco; Wake Me Up Before You Go-Go—Wham!, Columbia

BEST POP INSTRUMENTAL PERFORMANCE
Ghostbusters—Ray Parker Jr., Arista, I Feel Good To Say I Love You—Chuck Mangione, A&M; Jump (For My Love)—Steve Mitchell, Richard Perry & Howie Rice, Planet, The Natural—Randy Newman, Warner Bros.; Thriller—Paul Hugh, Capitol

ROCK FIELD

BEST ROCK VOCAL PERFORMANCE, FEMALE
Better Be Good To Me—Tina Turner, Capitol; Dancin' On The Edge—Lita Ford, RCA; Love Bites—Pat Benatar, Chrysalis; Talk Columbia; Rock It Out—Pia Zadora, MCA/Curb WOW—Wendy O. Williams, Passport

BEST ROCK VOCAL PERFORMANCE, MALE
Blue Jean—David Bowie, EMI America; Dancing In The Street—Bruce Springsteen, Columbia; Pink Houses—John Cougar Mellencamp, Riva; Rebel Yell—Billy Idol, Chrysalis; Restless—Elton John, Geffen

BEST ROCK PERFORMANCE, DUO OR GROUP
Genesis—Genesis, Atlantic; Heartbeat City—The Cars, Elektra; Jump—Van Halen, Warner Bros.; 90125—Yes, Atco; Purple Rain—Prince & The Revolution, Warner Bros.

BEST ROCK INSTRUMENTAL PERFORMANCE
Cruzin—Eric Clapton, Duane Eddy, Albert Lee, Hank Marvin, MCA; Secret Home By The Sea—Genesis, Atlantic; Vibramania—Lenny Kampton, Glad Hamp, Voodoo Chile (Slight Return)—Stevie Ray Vaughan & Double Trouble, Epic

RHYTHM & BLUES FIELD

VEST R&B VOCAL PERFORMANCE, FEMALE
I Feel For You—Chaka Khan, Warner Bros., Let The Music Play—Shalamar, Motown; Let's Hear It For The Boy—Deniece Williams, Columbia; Let's Stay Together—Tina Turner, Capitol; Puffy Ashtons, Mill Avenue/Austin Court

BEST R&B VOCAL PERFORMANCE, MALE
Caribbean Queen (No More Love On The Run)—Billy Ocean, Jive/Arista; Easy Lover—Jeffrey Osborne, A&M; Is The Name Of Love—Bill Withers, Polydor; It's Your Night—James Ingram, Quest; The Woman In Red—Stevie Wonder, Motown

BEST R&B PERFORMANCE, DUO OR GROUP
Dancing In The Sheets—Shalamar, Columbia; Edgetown Grove—Kashif & Al Jarreau, Arista; The Last Time I Made Love—Joyce Kennedy & Jeffrey Osborne, A&M; Tell Me I'm Not Dreamin' (Too Good To Be True)—Jermaine Jackson with Michael Jackson, Arista; Tell Me Be There—James Ingram and Michael McDonald, Quest

BEST R&B INSTRUMENTAL PERFORMANCE
Ghetto Bizness—Crusaders, MCA; Inside Moves—Stewart Copeland, Illegal; Jr. Elektra, Sherberty Stowcase—Sheila E. Warner Bros.; Sound-System—Herbie Hancock, Columbia; Time Exposure—Stanley Clark, Epic

BEST RHYTHM & BLUES SONG
(A Songwriter's Award)
Caribbean Queen (No More Love On The Run)—Keith Diamond & Billy Ocean, Jive/Arista Music (BMI; Zomba Ltd./ASCAP); Dancing In The Sheets—Bill Wolfer, Dean Pitchford (Famous Music Corp./ASCAP; Eric Mercury Music Corp./BMI); The Glamorous Life—Sheila E. (Girl's Song Music/ASCAP); I Feel For You—Prince (Controversy Music/ASCAP); Yah Mo Be There—James Ingram, Michael McDonald, Joel Dorn (Temperamental Music/ASCAP; Ensemble Music Co./Mem-Ad Pak/Kings Road Music/BMI; Genevieve Music/Rodsongs/PRS; Yesterday And Today Music/ASCAP)

COUNTRY FIELD

BEST COUNTRY VOCAL PERFORMANCE, FEMALE
Heart Over Mind—Anne Murray, Capitol; In My Dreams—Emmylou Harris, Warner Bros.; The Sound Of Goodbye—Crystal Gayle, Warner Bros.; Tennessee Homesick Blues—Dolly Parton, RCA; Your Heart's Not In It—Janie Fricke, Columbia

BEST COUNTRY VOCAL PERFORMANCE, MALE
All My Rowdy Friends Are Coming Over Tonight—Hank Williams Jr., Warner/Curb; City Of New Orleans—Willie Nelson, Columbia; Country Boy—Ricky Skaggs, Epic; God Bless The U.S.A.—Lee Greenwood, MCA; That's The Way Love Goes—Merle Haggard, Epic

BEST COUNTRY PERFORMANCE, DUO OR GROUP
As Time Goes By—Willie Nelson & Julio Iglesias, Columbia; If You're Gonna Play In Texas (You Gotta Have A Fiddle In The Band)—Alabama, RCA; Mama Was Crazy—The Judds, RCA; Nobody Loves Me Like You Do—Anne Murray & Dave Loggins, Capitol; To Me—Barbara Mandrell & Lee Greenwood, MCA

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Cotton-Eyed Joe—Carlton Moody & the Boys From Missouri, East Tennessee Christmas—Chet Atkins, Columbia; Move It On Over—The Whites, MCA; Two Sisters—Doc & Merle Watson, Sugar Hill; Wheel Hoss—Ricky Skaggs, Columbia

BEST COUNTRY SONG
(A Songwriter's Award)
All My Rowdy Friends Are Coming Over Tonight—Hank Williams Jr. (Bocephus Music/BMI); City Of New Orleans—Steve Goodman (Incomparable Music/Turnpike Tunes/ASCAP); Faith-less Love—John David Strother/Warner Bros. Music Corp./Gold-Tip Spread Music/ASCAP; I.O.U.—Gail Davies, Sawgrass Music/Music Corp. of America; Sycamore Valley Music/BMI; Mama He's Crazy—Kenny O'Dell (Keeny O'Dell Music/BMI)

JAZZ FIELD

BEST JAZZ VOCAL PERFORMANCE
An Evening At Pops—Ella Fitzgerald, Concord Jazz; Harlem Nutcracker—Lionel Alexandria, Discovery; Nothin' But The Blues—Joe Williams, Live At Carnegie Hall—Sarah Vaughan, Duke; You're Lookin' At Me—Carmen McRae, Concord Jazz

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST
Hot House Flowers—Wynton Marsalis, Columbia; Ira Sullivan Duets II All—Ira Sullivan, Music Love Art Farmer/Gary Peacock/Jimmy Raney/Ira Sullivan, Muse; Live At Pit Stop—Zoot Sims, Theline—Tommy Flanagan, Enja

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP
Damanrama, Look Stop Listen—Phil Joe Jones, Uptown, New York Sessions—Art Blakey & the Jazz Messengers, Concord Jazz; Paper Moon—Count Basie & His Orchestra, Pablo; Secret Agent—Stan Brenders, Two For The Blues—Frank Foster & Frank Wess, Pablo; Whole Woods Ahead—Chick Corea, Elektra/Musician

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND
All Base Street—Count Basie & His Orchestra, Pablo; Magic Time—Bob Florence Limited Edition, Trend; Mistaireso—Carla Bley Band, A&M; Ten Gallon Shuffle—Toshiko Akiyoshi Jazz Orchestra, Arcero; Wabash—Woody Herman Big Band, Concord Jazz

BEST JAZZ FUSION PERFORMANCE
Access All Areas—Spyro Gyra, MCA; Backstreet—David Sanborn, Warner Bros.; Decoy—Miles Davis, Columbia; First Circle—Pat Metheny Group, ECM; Wishful Thinking—Earl Klugh, Capitol

GOSPEL & INSPIRATIONAL FIELD

BEST GOSPEL PERFORMANCE, FEMALE
Angels—Amy Grant, Myrrh/Word; Heart & Soul—Kathy Troccoli, Reunion/Word; Lord Of The Dance—Sandi Patty, Word; Mistress Peter, Sparrow; Songs From The Heart—Sandi Patti, Impact/Benson; Something Beautiful—Bonnie Bono, Lamb & Lion/Word

BEST GOSPEL PERFORMANCE, MALE
Celebrate Freedom—Phil Driscoll, Sparrow; I'm Waiting'—Bob Bailey, Light/Liberty; I'M PLUS U—Leon Patillo, Myrrh/Word; Meltdown—Steve Taylor Sparrow; Michael W. Smith 2—M. Paul W. Smith, Reunion/Word

BEST GOSPEL PERFORMANCE, DUO OR GROUP
Keep Tha Flame Burning—Debby Boone & Phil Driscoll, Lamb & Lion/Sparrow, Live Forever—Bryan Duncan & Broken Heart, Myrrh/Word; Love's Not A Feeling—Steve Camp & Michele Pillar, Sparrow; New Point Of View—The New Ladder Vocal Band Dancing/Word; Not Of This World—Petra, Star/Sung/Word

BEST SOUL GOSPEL PERFORMANCE, FEMALE
The Impossible Dream—Albertina Walker, Savoy; Jesus, Come Lay Your Head On Me—Kristle Edwards, Light; Oh, It Is Jesus—Tata Vega, Light; Sailed—Shirley Caesar, Myrrh; Unmistakably Dannebelle—Dannebelle Hall, Onyx International

BEST SOUL GOSPEL PERFORMANCE, MALE
Always Remember—Andrae Crouch, Light/Lexicon; Sanctary—Jessy Dixon, Power Disc/Benson; The Prayer—Rev. James Cleveland, Savoy; Trust In God—Al Green, Myrrh/Word; Willing—Mel Carter, Onyx International/Benson

BEST SOUL GOSPEL PERFORMANCE BY A DUO OR GROUP
Angels Will Be Singing—Edwin Hawkins, Birthright/Word; Reunion—Shirley Caesar & Anne Cassiar Price, Myrrh/Word; Lord Lift Us Up—Bobby & CeCe Winans, PTL, Psalms—Richard Smallwood Singers, Love Overcoming/Benson; Sailin' On The Sea Of Your Love—Shirley Caesar & Al Green, Myrrh/Word

BEST INSPIRATIONAL PERFORMANCE
All Because Of You—Cece Winans, Whitecliff; Forgive Me—Donnie Sumner, Gether; What I Believe—Pat Boone, Lamb & Lion/Sparrow; White Shoe Shine—Deniece Williams, Columbia; The Wonders Of His Love—Philip Bailey, Myrrh/Word

LATIN FIELD

BEST LATIN POP PERFORMANCE
Always In My Heart (Siempre En Mi Corazon)—Placido Domingo, CBS Masterworks; Cuando Te Quieres—Jose Feliciano, RCA; Enoloscio—Menudo, RCA; Invitame—Johnny, RCA; Maria Conchita—Maria Conchita, A&M; Secretos—José José, Ariola/America

BEST TROPICAL LATIN PERFORMANCE
Bien Sabroso—Ruben Blades, Colonia/Jazz; Breaking The Ice—El Gran Combo, Combo/Rico; Buscando America—Rubén Blades, Elektra; Cradle—Willie Colon, RCA; Pa'Ti Puerto—Eddie Palmieri, Musica Latina; Y' Ahora' "Conviff"—Los Socios Del Ritmo, Arola

BEST MEXICAN-AMERICAN PERFORMANCE
Concavo Y Convexo—Roberto Carlos, CBS International; Estamonela Tuyo—Raphael, CBS International; Me Gustas Tal Como Eres—Rocio Durcal, Ariola; Los Mejor De Mis Recuerdos II—Juan Gabriel, Ariola/America; Un Amor Especial—Yolanda Del Rio, RCA

MISCELLANEOUS FIELDS

BEST REGGAE RECORDING
Albums—Black Uhuru, Island; Captured Live—Peter Tosh, EMI America; King Yellowman—Yellowman, Columbia; Reggae Night—Jimmy Cliff, Island; Steppin' Out—Gregory Isaacs, Island

BEST ETHNIC OR TRADITIONAL FOLK RECORDING
Elizabeth Cotten Live!—Elizabeth Cotten, Arhoolie; Good Rockin'—Rocking Ospina, GNP-Crescendo; On A Saturday Night—Queen Ida, GNP-Crescendo; 100% Fortified Zydeco—Buckwheat Zydeco, Black Top/Rounder; Open Road—Boys of the Lough, Flying Fish

BEST TRADITIONAL BLUES RECORDING
Blues Explosion—John Hammond, Stevie Ray Vaughan & Double Trouble, Robert Cray, Koko Taylor & Buddy Guy, Atlantic; Luther "Guitar Junior" Johnson, J.B. Hutto & His New Hawks, Atlantic; Guitar Slim—Performing Live, Rounder; Hip To It—Son Seals, Alligator; Pinetop Perkins & The Whole Pinetop Family, Double Trouble—Otis Rush, Alligator; Showdown!—Albert Collins, Robert Cray & Johnny Copeland, Alligator; Stone Blues—Albert King, Fantasy; Kansas City Here I Come—Joe Turner, Pablo; You've Got Me Loving You—Bobby Bland, MCA

BEST RECORDING FOR CHILDREN
Aqualand At Play With Holly Hunt—Holly Hunt Productions; Billy Ray Bear's Big Band Jamboree—Billy Ray Bear, Flashback; Snoopy, Charlie Brown & The Whole Peanuts Gang Production—Lee Mendelson, Phoenix Records; Sugar Bear, Sugar Magnolia Bear—Hap Palmer, Educational Activities; Mr. Rogers Presents Freight Train—Fred Rogers Productions, Producers, Fred Rogers, Joe Negri, Colin, Muppet Music; Kids Praise 4—Singsational Servants Producers: Ezra Rollins & Debby Kerner, Maranatha/Word; The Muppets Take Manhattan—The Original Soundtrack—The Muppet Performers Producer: Jeff Moss, Warner Bros., Where The Sidewalk Ends—Shel Silverstein Producer: Ben Haftkena, Columbia

BEST COMEDY RECORDING
Eat It—"Weird Al" Yankovic, Rock 'n'Roll/Scotti Bros.; Here And Now—Richard Pryor, Warner Bros., Hurt Me Baby—Make Me Write Bad Checks—Steven Wright, Elektra; Live From Washington—Rodney Dangerfield, RCA; The 3 Faces of Al (Nich Danger)—Foreign Theatre, Rhino

BEST SPOKEN WORD OR NON-MUSICAL RECORDING
Heart Play (Unfinished Dialogue)—John Lennon & Yoko Ono, Polydor; Our Town—Paul Newman, Spoken Arts; Reading Of The Real Thing (Original Cast Recordings)—Jeremy Irons & Glenn Close, Nonesuch; The Story Of Indiana Jones And The Temple Of Doom—Bruce Boxleitner & Harrison Ford, Lucasfilm/Ballantine; Sandburg

BEST VIDEO, SHORT FORM
Ashford & Simpson—Ashford & Simpson, Sony/Picture Music Director: David Bowie—David Bowie, Sony/Picture Music; Phil Collins—Phil Collins, Sony/Philip Collins; Rudolph: Rodeo Scenic Views—Rubber Rodeo, Sony/PolyGram; Thomas Dolby—Thomas Dolby, Sony/Picture Music; Twist Of Fate—Olivia Newton-John, MCA Home Video

BEST VIDEO ALBUM
Billy and Leo Live at Long Island—Billy Joel, CBS/Fox Video; Eurythmics Sweet Dreams—Eurythmics, RCA Video/Jenkinson; Heartbeat City—The Cars, Warner Home Video; Making Michael Jackson's Thriller—Michael Jackson Vestron Music Video; Seriously Moonlight—David Bowie, Music Media; We're All Deviso—Devo, Pioneer Artists

COMPOSING AWARDS

BEST INSTRUMENTAL COMPOSITION
The A-Team—Mike Post & Peter Carpenter, Doris/S.I.C./April/MelbayMCA/Unichappell/Post Horn; Chariots Of Fire—Vangelis Golden Torch Music Corp., Hot House Flowers—Wynton Marsalis, The Natural—Randy Newman, TSP Music/ASCAP; Olympic Fanfare And Theme—John Williams, Warner Bros./BMI

BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL
Against All Odds—Phil Collins, Steve Nicks, Peter Gabriel, Stuart Adamson, Mike Rutherford, August Darnell, Michel Colombier, Larry Carlton, Footloose—Bill Wolfer, Dean Pitchford, Kenny Loggins, Tom Snow, Sammy Hagar, Michael Gore, Eric Carmen, Jim Steinman, Ghostbusters—Ray Parker Jr., Kevin O'Neal, Brian O'Neal, Bobby Kilesz, David Immer, Tom Bailey, Graham Russell, Guest Feeder, Jay Gruska, Diane Warren & The Doctor Mick Smiley, Elmer Bernstein, Purple Rain—Prince & the Revolution, John L. Nelson, Lisa M. Hendry, Yes!—Michel Legrand, Stan Hunter, Bonnie Bogert

BEST CAST SHOW ALBUM
Boundaries—Composer: Elizabeth Swados; Lyricist: Garry Trudeau; producer: Robert Lillin, MCA; My One And Only—producers: Ahmet Ertegun & Wally Harper, Atlantic; A Stephen Sondheim Evening—Producer: Thomas Z. Shepard, RCA; Sugar Babies—music & lyrics: Jimmy McHugh, Arthur Malvern, Dorothy Fields, George Gershwin & Ira Gershwin, producer: Robert Kimball, Sheer; 8 way Entertainment. Sunday In The Park With George—composer & lyricist: Stephen Sondheim, producer: Thomas Z Shepard, RCA

ARRANGING AWARDS

BEST ARRANGEMENT ON AN INSTRUMENTAL
Brothers On Wheels—Stewart Copeland), arranger: Stewart Copeland, A&E Cameo For Flute—Tom Scott, arranger: Tom Scott; Henry Mancini), arranger: Henry Mancini, RCA, Grace (Gymnastics Theme)—Quincy Jones, arranger: Quincy Jones and Jeremy Lubbock, Columbia; Stardust—(Wynton Marsalis), arranger Robert Freedman, Columbia; Waltz For Debbie—(Don Sebesky), arranger: Don Sebesky, CTI

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)
Drawing Down The Moon—Arrangement: arranger Laurie Anderson Warner Bros.; Hard Habit To Break—(Chicago), arrangers: David Foster, Jeremy Lubbock, Warner Bros.; Lonely Heart—(Yes—(Chaka Khan), arrangers: Reggie Griffin Arif Mardin, Warner Bros., Mute The Rain Forest—(Thomas Dolby), arranger Thomas Dolby, Capitol; Stardust—(Willie Nelson), arranger: (Booker Stroud), arranger: Michael Legrand, Columbia.

BEST VOCAL ARRANGEMENT FOR TWO OR MORE VOICES
Automatic—(Fowler Sisters), arrangers: Fowler Sisters, Planet; Head To Break—(Chicago), arrangers: David Foster, Peter Cetera, Full Moon/Warner Bros.; Nether Skeiter—(The Bobs), arrangers, Richard Greene, Gunner Madsen, Kaleidoscope Eddie Lt—(Yes), arrangers: Trevor Horn, Chris Squire, Alan White, Atlantic; What About Me?—(Kenny Rogers, Kim Carnes, James Ingram), arrangers: Jim Horn, Warner Bros.

MISCELLANEOUS CRAFTS

BEST ALBUM PACKAGE
(An Art Director's Award)
Rewritten (Andy Summers & Robert Fripp—Andy Summers, Michael Riss, Jeff Levy Man Has A Woman—John Lennon, Harry Nilsson, Eddie Money, Roxanne Cash and others)—Bill Gallagher, Epic; Can't Slow Down—(Lionel Richie, Emi America), She's So Unusual—(Cyndi Lauper)—Janet Perr, Portrait; Voices—(Willie Nelson)—Bill Johnson, Virginia Team, Jeff Morris, Columbia

BEST ALBUM NOTES
(An Annotator's Album)
Amadeus—(Neville Marriner Conducting Academy of St. Martin-in-the-Fields) Simon Sutes, Fantasy; An Anthology Of Sacred Carols For Classical Guitar—(James Southerland)—James Southerland, Eagle; Big Band Jazz—Paul Whiteman, Fletcher Henderson, Chick Webb, Tommy Dorsey, Count Basie, Benny Goodman & Others)—Gunther Schuller & Martin Williams, Smithsonian; Golden Celebration—(Elvis Presley)—Peter Guralnick, Virginia Team, RCA; Virginia Traditions Work Songs (Field Recordings 1936-1986), Various Artists), Glenn Hinson, Blue Ridge

BEST HISTORICAL ALBUM
Big Band Jazz (Paul Whiteman, Fletcher Henderson, Chick Webb, Tommy Dorsey, Count Basie, Benny Goodman, etc.)—producer J.R. Taylor, Smithsonian; Elvis Presley—(The Earl)—producer Bernard Brightman, Stash; A Golden Celebration—(Elvis Presley)—producers: Ernst Mikael Jorgensen, RCA; History Speaks, Franklin Delano Roosevelt—(Franklin Delano Roosevelt Introduction by Clifton Fadiman)—produced George Spitzer, Words On The Month, World's First Entertainment Recordings 1888-1896 (Various)—producer George Garabedian, Mark 56

BEST ENGINEERED ALBUM
Aerial Boundaries—(Michael Hedges)—Steven Miller, Windham Hill; Can't Slow Down—(Lionel Richie)—Calvin Harris, Motown; Heartbeat City—(The Cars)—Mike Shipley, Elektra; The Gap—Thompson Twins—Phil Thornalley, Arista, 17 (Chicago)—Humberto Gatica, Full Moon/Warner Bros., RCA, History

CLASSICAL FIELD

BEST CLASSICAL ALBUM
(Grammys to the artist and producer)
Amadeus—(Neville Marriner conducting Academy of St. Martin-in-the-Fields) Ambrosian Singers, Chorusters of Westminster Abbey, Soloists Producer: John Stevens, Fantasy, Beethoven: The Five Piano Concertos—Alfred Brendel, Simon Levine conducting Chicago Symphony Orchestra Producer: Volker Strauss, Philips; Brahms: A German Requiem—James Levine conducting Chicago Symphony Orchestra & Chorus, Kathleen Battle, Håkan Hagegård Producer: Thomas Z. Shepard, RCA; Prokofiev Symphony No. 5 In B Flat, Op. 100—Herbert Blomstedt conducting St. Louis Symphony Producer: Jay David Saks, RCA; Wynton Marsalis, Edita Gruberova—Wynton Marsalis, Columbia

(Continued on page 80)

Grass Route

BY KIM FREEMAN

A weekly column focusing on the activities of independent labels and distributors.

THE NUMBER OF U.S. independent labels participating in this year's Midem, Jan. 28-Feb. 1 in Cannes, is "up significantly" over last year, according to **David Jacobs** of National Video Clearing House, exclusive Stateside representative of the France-based Midem organization. As was verified by the enthusiasm and success of the eight labels who ventured to Midem 1984 under the **Independent Label Coalition** banner, the international event has become increasingly recognized as a potent breeding ground for international contacts and lucrative licensing deals.

While multi-faceted indie outfits such as **Rounder, Important, Dutch East India** and **Jem** return this year as Midem regulars, Jacobs says it's the entry of young labelonly operations who have forked over the approximately $2,500 to $4,000 exhibition fee that is an impressive reflection of independents' rising interest in and commitment to usurping the overseas market.

A prime example in this category is Chicago's yearling **Red Label,** which leaves next week with a load of 12 titles ranging from albums by the **Emotions, Linda Clifford** and rock act **Silent Treatment,** to several dance records. The label's marketing vice president **Mitch Berk** says he and partners **Richard Tufo** and **Richard Meyer** have "resisted the tendency as a new label to rush into the international market," but recognize that Midem is the best place to develop what he calls an already existent interest in their line. Other Midem first-timers include Los Angeles-based gospel logo **Plumb Line,** New York's **Ascot,** Philadelphia's **Magnum Record Group** (an administrator for a number of small labels) and several production firms.

Despite a disappointing turnout of only four labels, the ILC is returning to Midem with New Yorkers **Tommy Boy, Emergency** and **Ascot** and Boston's **Ace Of Hearts.** While Jacobs says he created a great deal of interest while presenting the reduced-rate ILC convention package, the Midem rep says that most labels "simply could not afford to go."

Speaking as a relatively mid-sized independent, Ace Of Hearts' **Mark Kates** acknowledges that "things have gotten tougher for everyone, both here and overseas." Ace Of Hearts, however, is able to justify the trip's expense with its experience at Midem 1984.

"It did incredible things for our profile," says Kates of that jaunt, which initiated licensing deals on records by three artists in most European countries. Kates says he and label chief **Rick Harte** are now concentrating on securing deals in Australia and Japan. In addition to foreign distribution revenues, Ace Of Hearts roster leaders the **Lyres** have toured the U.K. twice since Midem 1984 to what Kates calls "unbelievably strong response."

Other labels returning as exhibitors include Florida's **Pan Disc,** Los Angeles outfits **JDC, Ambire International** and **Everest Record Group,** and New York's **Exportune.** The list of indies to be represented at Midem as attendees is extensive and includes every charting Gotham dance and/or rap label, the newborn CD-only **Ryko Disc,** New Jersey's heavy metal stronghold **Megaforce,** blues/gospel outfit **Malaco, Savoy Jazz,** progressive rock logo **Enigma,** classical firm **Buinbridge** and many more.

SEEDS & SPROUTS: A recurrent subject of the NARM indie convention now crops up on the black album chart, where **Egyptian Lover's** "On The Nile" enters at 56 for the **Egyptian Empire** (Macole Records), (213) 469-5821 . . . On the same genre's singles chart, three familiar indies and one newcomer show their colors. **Tommy Boy,** (212) 722-2211, leads the pack at 79 with **the Force MDs'** "Forgive Me Girl," while **Sutra,** (212) 582-6000, follows at 80 with **the Fat Boys'** "Can You Feel It." **Paula Records,** a division of **Stan's Music Distributors,** (318) 425-1017, enters at 90 with **Magnum Force's** "Cool Out," and **Spring,** (212) 581-5398, slips **Fatback's** "Spread Love" on at 94. Meanwhile, we can't help but comment on the proximity to the pop album chart of **Rhino,** (213) 450-6323. **Julie Brown's** "Goddess In Progress" is bubbling under at 204.

RECORD OF THE YEAR NOMINEE CHICAGO

(Continued from page 8)

too much about what happened before '16."

Cetera says the change has been beneficial for the band. "All of a sudden we don't have to worry about doing as many of the old hits. We do six or seven songs from '17' in the show, which makes it a little more interesting for us. We had been doing 'Old Days' and 'Wishing You Were Here' for so many years, I think we got tired of doing them."

The key to Chicago's comeback has been its alignment with top producer David Foster. Foster, who is nominated for a Grammy for producer of the year in addition to his nomination for record of the year, admits that he's surprised by the magnitude of the comeback.

"I was confident that we could have hits," he says. "They had just gotten off the track a little. But I really didn't think it would ever get this big."

The outlook for Chicago wasn't always so bright. A few years ago, they were dropped by Columbia when Cetera was in the middle of recording his first solo album. "I had to buy out my album," Cetera remembers, "so here I was walking around with an album that was half-done looking for a record company."

Cetera says the group also "shopped" portions of "Chicago 16" to various labels. "Nobody wanted the album which was incredible," Warner Bros. was the only company that we finally talked into taking it, which made it all the more sweet when that single went to No. 1."

Chicago signed to Warner Bros. through its Full Moon custom label, then owned by Irving Azoff. The group had previously signed with Azoff's Front Line Management.

Cetera says now that "trying to sell that album was one of the low points in the career. It kind of broke our spirit. Front Line is what put us back, it gave us some self respect again. Irving Azoff and Howard Kaufman made us believe in ourselves again."

While "Hard Habit To Break" has earned Chicago its Grammy nominations, the group chose a more rock-oriented cut, "Stay The Night," as the first single from the new album. Though that single only climbed to number 16 on the Hot 100, Cetera still maintains it was the best first single.

"Everybody expected Chicago to come out with a ballad," he says, "so we thought, 'Let's come from left field with the first single.'

"What 'Stay The Night' did was give us radio stations that hadn't played us in years. Sure, some of the stations that had been playing us didn't play that song, which is why it didn't climb as high as it might have, but a lot of the stations that hadn't been playing us finally did."

Cetera suggests that the group's recent videos have also been a key to its turnaround. "We did videos for 'Hard To Say I'm Sorry' and 'Love Me Tomorrow,'" he says, "but at that point videos were just starting to mean something. I remember we shot them both in one day, which should give you an indication of what they were all about."

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On the Beam

BY SAM SUTHERLAND

A weekly column focusing on developments in Compact Disc hardware and software.

NARM SENDOFF: Buoyed by bravura holiday sales and continued demand that's straining worldwide capacity, Compact Discs will enjoy a key role at the upcoming NARM convention, slated for March 29-April 1 at the Diplomat in Hollywood, Fla.

The Compact Disc Group is readying both an impressive in-store demonstration system, developed with Technics, and an audio/visual presentation scheduled as part of the opening day's morning business session. During the Winter Consumer Electronics Show earlier this month, CDG chairman Emiel Petrone offered attendees a glimpse of the compact floor standing CD display piece, included as the centerpiece at the CDG booth on the main floor.

Employing Technics' multiplay CD changer, modified with a locking storage magazine to defeat theft, along with an amplifier and speakers supplied by that audio vendor, the unit offers face-out display for 50 titles via jewel boxes integrated into the front face of the display. By raising the cover booklets for the boxes, users can update the offerings in the player. Petrone reports that the units should be priced at below $1,500 for interested dealers—a substantial bargain, in light of the normal price point for the changer alone, which nears that mark.

As for the planned a/v piece, a creative committee has been assembled from executives representing a number of majors. Included are Steve Gluckin, NARM's new executive director; Bob Muering and Skid Weiss of WEA; PolyGram's John Harper; Morris Baumstein of CBS, GRT's Bud Katzel; Jack Chudnoff of RCA, and Van Webster of Digital Sound Recording Studio and Hope Street Studio.

According to CDG executive director Leslie Rosen, the NARM presentation will sidestep any major emphasis on the nature of the configuration itself. "I don't think we have a job to do in telling people that CD is here at this point," she comments. "Anyone who didn't get into the product by Christmas already knows that they lost out. Instead, we'll try to focus on those ideas and issues that can help dealers maximize their CD business."

LASER PRINT: Thanks to Billboard's intrepid Washington ace, Bill Holland, we've seen the second issue of CD Data Report, a monthly newsletter now being published by Langley Publications in McLean, Va. Clearly targeted to management and technical personnel, the sheet's focus is on cutting-edge developments for optical storage technology, from the first CD-ROM end-user applications to questions of technical standardization for such new usage. For the communiques lions and high technology sectors, at least, the sheet seems off to an auspicious start.

RANDOM BITS: Late bloomers often make up for lost time, and such appears to be the case with MCA Records, whose recent CD releases attest to a building interest in the new market. Initial emphasis on hits anthologies, a task compatible with the Motown strategy, has already yielded a number of representative sampler packages. We're also impressed by several double sets already at hand, headed by the release of the Who's "Tommy" and Elton John's "Goodbye Yellow Brick Road." Meanwhile, distribution client Motown demonstrates the virtues of the new configuration with the release of Stevie Wonder's sprawling "Songs In The Key Of Life." Apart from an excellent transfer, the package is a godsend for fans who've tried to wrestle with that set and its bonus EP, precariously nested inside the gatefold LP package. Now the entire set has been sifted onto two CDs. A&M Records is the latest major to begin licensing analog masters to Mobile Fidelity Sound Lab for inclusion in that company's line of premium Original Master CDs. With CD-ROM off and running, and the needed drive hardware now in development at a rapidly growing number of computer hardware suppliers, can entertainment products employing a computer orientation be far off? Apparently not, based on reports from one well-connected source, which promises news of audio/visual interactive game programs now in development within the cozy confines of game software camp. We'll keep tabs on this sector as it develops.



Norma News. Dame Joan Sutherland and Richard Bonynge, right, receive a Philips CD player after completing the "Norma" sessions at Walthamstow Town Hall. Making the presentation is David Rickerby, marketing manager for the project's label, Decca International.

LABELS' CLIP PAYMENT PLANS

(Continued from page 1)

vice president Gerry Durkin.

CBS is key to the payment question, according to a number of executives. As in the MTV exclusivity situation, most labels are seen as playing a wait-and-see game, letting the industry's largest player make the first move.

Word is that the WEA labels have all been allotted specific payment plans for some time, and are ready to enact one of them as soon as CBS makes a public decision. There are signs that the label is close to one.

"This will be the year of the video washout," says Harvey Leeds, Epic's national director of video promotion. "It will separate the amateurs from the professionals. When these Mickey Mouse programs have to pay for their videos, many of them will disappear."

But other video promotion executives don't regard the possible disappearance of a large portion of the population of video shows as a good thing. "We're going to see the demise of a lot of shows that are important to us if the labels start charging," says one video executive, who suggests that the business affairs executives who have pushed to the point of charging are concentrating on getting dollars directly to such a degree that they seem "opposed to promotion."

Video executives estimate that the national population of important video clip shows, currently stable at around 150, could drop by a least 50%. Some say 70% is not an unrealistic figure.

According to one promotion staffer, finance-oriented executives have ignored the base record promotion equation that "if you don't have the outlets, you're not going to get the exposure."

"I could see a charge by the end of the year," says another executive, who adds that "at least duplication costs, because it's enormously expensive," will probably be made up by then.

"I don't want to charge," the executive says, noting that, at most, duplication costs add $2,000 to $3,000 to the price of a $70,000 video. And the duplication fees alone would almost definitely heavily damage the video show population, he adds, so that the $70,000 clip would never be able to fully achieve its purpose: promoting the song and album behind it.

At the same time that record labels are instituting fees, the economics of the video broadcasting marketplace seem to be backing up programmers' contention that their unwillingness to pay is not based on greed but on basic finances.

Advertising dollars are not present in enough quantity in the video music marketplace to support all but relatively basic clip shows, even on a national basis, programmers say.

One major syndicated music video effort, "This Week's Music," has just been pulled from the marketplace and put on hiatus. Producer Marcus Peterzel says the program may yet be revived, but he says it appears that such shows will have to be "relatively cheap" to survive.

A&M is currently the only label to charge broadcast and cable outlets, and its clips lose significant amounts of exposure due to the fees, according to several video promotion executives and programmers.

TONY SEIDEMAN

FEDERATED GROUPS

(Continued from page 1)

ed's existing computer software mix on a chainwide basis by this summer.

Inshore presentation of the new video wing will employ special, back-lit point-of-purchase displays developed by the chain along with popcorn machines in line with a thrust that chain founder and chairman Wilfred Schwartz says "will be increasingly viewed as theaters."

Schwartz has already established a penchant for dramatic merchandising, exemplified by the chain's aggressive television spots, which soften their otherwise hard sell through the comic antiexpressions Fred and Freda Rated. That approach and the chain's superstore scale have invited frequent comparison between Schwartz and Toner Records founder Russ Solomon.

"We're supposed to have gotten together at times," says Schwartz of Solomon. "I took forward to meeting Russ."

In-home music software thrust, Federated is apparently reviewing how several other Southern California record/tape/video retail operations have evolved. Explains Keith Powell, president and chief operating officer: "We know the rombo store generates a lot of traffic. We've been watching what the Wherehouse and Music Plus have been doing" in video expansion.

Video product strategy will emphasize brand title selection, with buying to be handled internally, in contrast to an earlier video software test employing a racked supplier. "I'm a renter myself," notes Powell. "When I go into these places and can't find anything, I figure my time is wasted."

Format market share will begin with a stock ratio of 3.5 to 1, VHS to Beta, along with laser videodisks. Rental pricing offers one title at $3 nightly, two for $2 each and three at $1 each.

The store computer system will be "geared for sales as well as rental," according to Gibula, who says the system is already in operation at seven stores among the first group of outlets designated for software departments.

Computer software, now sold alongside hardware in Federated's computer departments, will eventually be channeled into the software store concept.

While price competition will remain an aspect of Federated's software venture, Schwartz previously told analysts at a Morgan Stanley forum that the chain hasn't needed to offer the lowest ticket on every item. With home video, CDs and computer programs, the chain will still aim first at generating a viable profit margin for that merchandise.

Overall, Federated's performance has been upbeat during the past year, its first as a publicly held company. For the nine-month fiscal period ended Nov. 30, the chain saw's 52% increase in net income on gross sales of $134.3 million, the latter a 48% increase in revenues. For the five weeks ended Dec. 30, new stores helped racket sales by 108% to $51.9 million. Comparable sales in stores operating a year earlier rose just 15%.

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ELECTRONICS STORES INTO CD

(Continued from page 1)

CDs from Big State Distributing in Dallas.

All 4,500 company-owned Radio Shacks in the U.S. are stocking four recently introduced private label CDs and $398.95 player, while more than half the remaining 2,000 independently owned stores carry both hardware and software, says merchandising vice president Bob Miller. He sees two more CD players coming around August, and estimates four additional private-label CD lines in the near future.

Bob Lydecker of three Tweeters Etc. Rhode Island stores has sold software from the Telarc and Sheffield catalog for more than six months. He recently added other labels, such as Windham Hill, GRP and DMP. His 100 titles are mostly classical and jazz, and he tries to stock five different players regularly. His best sellers are $500 and $600 Yamaha units.

Top hardware movers at the Fretter Appliance stores in Detroit are a Sanyo at $377 and a Toshiba at $366, according to Fred Friedman. "Our CD hardware business has picked up pretty good through late 1984," he states.

The recent 8% to 10% wholesale price dip from Sony will generate even lower tickets and more business, Friedman predicts. He points up "rack systems," a home entertainment center concept, as aiding CD popularity. "We'll be selling a $799 audio-only unit from both Fisher and Toshiba," he says, "and we expect good results from the $3,300 Fisher tv and audio rack system."

The 32 Highland Appliance stores in four states sold CD hardware "incredibly well" over the holidays, comments senior buyer Chuck Bale. He is stocking seven different CD players, and the selection will continue to grow, he promises. Right now, Technics SLP-1 at $299 and SLP-2 at $396 are his leading sellers.

"I'd like to see stronger quality control on the part of CD software makers," Bale says. "We ran a promotion with Jeff Boyd of Vinyl Vendors in Kalamazoo. We offered a package of CDs along with a player before Christmas. We moved lots of CDs, but I was frustrated by the defective rate." Bale predicts CD will broaden its appeal when software retails for less than $10, a sentiment shared by many of his peers.

The 30 Wall To Wall Sound stores ran 15% ahead of expectations for the first quarter of 1984, buyer Steve Bell says. Technics and Fisher models at $299 to $399 moved out most quickly. Bell expects the early movement of Sony CD-5 portable players, Bell is optimistic about the field of portables. He calls for education over the first generation portables and in-dash CD players, recalling, as did several others, the high reject rate on some first generation CD players.

Russ Hackley of the 50 giant Federated Group stores here sees the $599 and $699 remote control Yamaha taking a lead spot soon. Federated's first Technics software store soon in 10 to 15 outlets (separate story, page 1), expects more stable pricing and less dumping of low cost first generation units now that overstocks are sold off. Hackley expects to stock 12 to 15 different CD players in 1985 from up to eight different manufacturers.

Another local chain, five-unit RogersSound, is mailing CD software sales as soon as store computerization is attained sometime this summer. Chain founder Howard Rogers laments the demise of low-price leaders. He says he can't get enough of the Sony CD-5, which he sold at $299.

"I'm going to get rid of my cassette deck in my car when in-dash CDs are available," Rogers says. "I think many audiophiles will follow suit. It will help CD software and hardware sales."

CD hardware sales were 20% better than anticipated toward the end of 1984, says Mike Carlson of the Good Buys chain in the Bay Area. He has noted gradual sales from a number of units ranging from $298 to $548 in price. The full-feature, remote models at $500 and above, will also spark 1985 volume, he suggests. He is looking for car stereo comc in around $298 from Sony, Mitsubishi and Pioneer.

The two Buffalo Audio Center stores are cautious, handling only Marantz hardware, which proved less prone to defectives in the first generation go-around, Harvey Kardeman states. He, too, fears the longterm psychological effect of defective players indicated by others. He is holding off on heavy stocking of CD portables, maintaining that the price is still too high for "kids," who will be the chief customers. He plans to add some Magnavox units soon.

The spring/summer Sears catalog, delivered last week, shows a new fuller-featured CD player, listing for $499, than the $299 private label model in the winter edition. Montgomery Ward was contacted for comment, but would not provide any CD player information.

GRAMMY NOMINATIONS

(Continued from page 78)

Finch, Mother—Wynton Marsalis/Raymond Leppard conducting English Chamber Orchestra/Eddie Gorodetsky, Producer; Steven Epstein, CBS Masterworks

BEST CLASSICAL ORCHESTRAL RECORDING

(Conductor to the conductor & producer)

Amadeus—Neville Marriner conducting Academy of St. Martin-in-the-Fields; Producer: John Fraser; Fantasy; **Berlioz: Symphonie Fantastique, OP. 14**—Claudio Abbado conducting Chicago Symphony Orchestra, Producer: Michael Woolcock, DG; **Gould Archibald Gallery & Apple Waltzes**—Morton Gould conducting American Symphony Orchestra; Producer: Thomas First; RCA; **Mahler: Symphony No. 4 in G Major**—Sir Georg Solti conducting Chicago Symphony Orchestra; Producer: James Mallinson, London; **Prokofiev: Symphony No. 5 in B Flat, Op. 100**—Leonard Slatkin conducting St. Louis Symphony; Producer: Jay David Saks; RCA; **Schubert: Symphony No. 9 in C Major ("The Great")**—James Levine conducting Chicago Symphony Orchestra; Producer: Dr. Steven Paul; DG;

BEST OPERA RECORDING

(Grammys to the conductor and producer)

Bizet: Carmen—Lorin Maazel conducting Orchestre National de France/Choeurs et Maitrise de Radio France; Principal Soloists: Julia Migenes-Johnson, Faith Esham, Placido Domingo; Engineers: Bernard Le Producer: Michel Glotz, Erato; **Britten: The Turn Of The Screw**—Sir Colin Davis conducting Members of Royal Opera House Orchestra, Covent Garden; Principal Soloists: Helen Donath, Heather Harper, Robert Tear; Producer: Erik Smith, Philips; **Janacek: Jenufa**—Sir Charles Mackerras conducting Vienna Philharmonic; Principal Soloists: Elisabeth Soderstrom, Peter Dvorksy, Wieslav Ochman, Eva Randova Producer: James Mallinson, London; **Mozart: Don Giovanni**—Bernard Haitink conducting London Philharmonic Orchestra/Gyrdebourne Chorus; Principal Soloists: Thomas Allen, Carole Vaness, Richard Van Allan, Maria Ewing, Elizabeth Gale, Keith Lewis, John Rawnsley, Dimitri Kavrakos; Producer: John Fraser, Angel; **Verdi: Ernani**—Riccardo Muti conducting Coro e Orchestra del Teatro alla Scala; Principal Soloists: Placido Domingo, Mirella Freni, Renato Bruson, Nicolai Ghiaurov; Producer: John Mordlar, Angel

BEST CHORAL PERFORMANCE

(OTHER THAN OPERA)

Brahms: A German Requiem—Choral Conductor: Margaret Hillis; Chicago Symphony Orchestra Chorus/conductor: James Levine, Chicago Symphony Orchestra; RCA; **Britten: War Requiem**—Simon Rattle conducting City of Birmingham Symphony Orchestra; Choir: City of Birmingham Symphony Chorus; Oxford/City of Birmingham Symphony Orchestra, Angel; **Mozart: Requiem**—Christopher Hogwood conducting Academy of St. Martin-in-the-Fields Chorus/Chorus & Orchestra of the Academy of Ancient Music, L'Oiseau Lyre; **Orff: Carmina Burana**—Riccardo Chailly conducting RSO Berlin Chorus/RSO Berlin Orchestra; London; **Prokofiev: Alexander Nevsky, Op. 78**—Riccardo Chailly conducting Concertgebouw Orchestra Chorus/Cleveland Orchestra, London

BEST CHAMBER MUSIC PERFORMANCE

Beethoven: The Late String Quartets—Juilliard String Quartet, CBS Masterworks; **Brahms: Piano Quartet in F Minor, Op. 34**—The Cleveland Quartet with Emanuel Ax, RCA; **Brahms: The String Quintets in F & G**—Guarneri Quartet with Paschal Zukerman, RCA; **Corea: Lyric Suite For Sextet**—Chick Corea, Gary Burton, Ikehisa Bao, Carol Steve, Karen Dreyfus, Ted Ellis, ECM; **Mozart: Violin Sonatas, K. 301, 302, 303, 304**—Itzhak Perlman & Daniel Barenboim, DG;

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

Beethoven: The Five Piano Concertos—Alfred Brendel (Soloist) conducting London Philharmonic Orchestra); Philips; **Brahms: Piano Concerto No. 1 in D Minor**—Emanuel Ax (James Levine conducting Chicago Symphony Orchestra), RCA; **Bydogg: Concerto De Aranjuez/Invocation & Dance/Three Spanish Pieces (Music of Spain, Vol. 8)**—Julian Bream (John Eliot Gardiner conducting the Chamber Orchestra of Europe); RCA; **Warsawsky: Violin Concerto No. 2 in D Minor, Op. 22/Saint-Saens: Violin Concerto No. 3 in B Minor, Op. 61**—Itzhak Perlman (Daniel Barenboim conducting Orchestre de Paris); DG; **Wynton Marsalis, Edita Gruberova**—Handel, Purcell, Tarelli, Fasch, **Mahler**—Wynton Marsalis (Raymond Leppard conducting Leglish Chamber Orchestra/Edita Gruberova), CBS Masterworks

BEST CLASSICAL PERFORMANCE, INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)

Bach: The Unaccompanied Cello Suites—Yo-Yo Ma (Columbia), **Beethoven: Piano Sonata No 29 in B Flat Major, Op. 106 "Hammerklavier"**—Emil Gilels, DG; **Music of Spain, Vol. 7, "A Celebration of Andres Segovia"**—Julian Bream; RCA; **Schubert: Piano Sonata In B Flat Major, D 960**—Alicia de Larrocha, London, **R. Strauss: Glen Gould Plays Strauss (Sonata, Five Pieces, Op. 3)**—Glenn Gould; CBS Masterworks.

BEST CLASSICAL VOCAL SOLO PERFORMANCE

Brahms: Songs of Brahms—Hakan Hagegard & Kathleen Battle (James Levine, accompanist); RCA; **Mahler: Symphony No. 4 in G Major**—Kiri Te Kanawa (soprano)—Jessya Norman (Lorin Maazel conducting Vienna Philharmonic); CBS Masterworks; **Mahler: Symphony 4 in G Major - 4th Movement**—Kiri Te Kanawa (Sir Georg Solti conducting Chicago Symphony Orchestra); London, **Mahler's Songs of Youth**—Dione Janai Baker (Geoffrey Parsons, accompanist); Hyperion; **Ravel: Songs of Maurice Ravel**—Jessye Norman, Jose Van Dam, Heather Harper (Pierre Boulez conducting Members of Ensemble Intercontemporain) & BBC Symphony Orchestra); CBS Masterworks.

BEST NEW CLASSICAL COMPOSITION

Antony And Cleopatra—Samuel Barber, composer, **Apple Waltzes**—Morton Gould, composer; **Magbanda (Four Poems of Agueda Pizzaro)**—Joseph Schwantner, composer; **The Perfect Stranger**—Frank Zappa, composer; **Wuster Constata**—Vincent Persichetti, composer.

BEST ENGINEERED RECORDING, CLASSICAL

Brahms: A Germaa Requiem—Paul Goodman (James Levine conducting Chicago Symphony Orchestra & Chorus/Kathleen Battle, Hakan Hagegard), RCA; **Bruckner: Piano Concerto No. 1 in D Minor**—Paul Goodman (Emanual Ax/James Levine conducting Chicago Symphony Orchestra), RCA; **Mahler: Symphony No. 4 in G Major**—James Lock & John Dunkerley (Sir Georg Solti conducting Chicago Symphony Orchestra, Kiri Te Kanawa), London; **Prokofiev: Symphony No. 5 in B Flat, Op. 100**—Paul Goodman (Leonard Slatkin conducting St. Louis Symphony), RCA, **Wynton Marsalis, Edita Gruberova**—Handel, Purcell, Torelli, Fasch, **Mahler**—Tony Faulkner, Ray Hall, Wynton Marsalis (Raymond Leppard conducting English Chamber Orchestra/Edita Gruberova), CBS Masterworks.

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KEEPING SCORE

(Continued from page 48)

hymns.

But somewhere along the line genuine may have overheated or could it have been an editorial opinion? The guidance phrase reads: "SOLEMN AND SUPERBUCH—Smel-ly leather boots."

THE MESSIAH, in a new version by Sir Georg Solti and the Chicago Orchestra with Kiri Te Kanawa among the soloists, is being rushproduced by London Records to meet a March release date—in time for Easter. Also due in March under the London imprint are three Andras Schiff albums, one devoted to Bach Partitas, another to a continuation of his Mozart sonata cycle, and the third to the "Trout" Quintet as co-artist with the Hagan Quartet. Upcoming later by Schiff are an album of Bach Inventions, and a coupling of concertos by Schumann and Chopin, with Antal Dorati and the Concertgebouw.

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1985: YEAR OF STUDIO DIGITAL

(Continued from page 1)

more, the demand is keeping steady pace with the supply."

Nordahl says that, for Mitsubishi, the geographical pattern of digital sales has followed what he sees as an established chronological triangle: Los Angeles first, followed by New York and then Nashville.

"When Neve first brought their recording consoles to the American market around 1970, the first studios to buy them were on the West Coast," he points out. "After that, New York studios bought some, then Nashville. The same thing occurred when Neve introduced the NECAM automation system. The big L.A. studios bought about half a dozen of the computer consoles before New York and Nashville got into the act. It seems to be that way with every major development."

According to Nordahl, Mitsubishi's marketing strategy for the 32-track machine remains unchanged for 1985. He claims his digital multitrack is for "studios that stand out at the top of the studio community," while competing 24-track digital machines will become "the standard for the masses."

Nordahl says he remains skeptical of the Digital Audio Stationary Head (DASH) format, the digital standard developed by Sony, Studer and Matsushita which is not compatible with Mitsubishi's format. "The DASH standard is really a marketing and promotional ploy," he charges. "They [Sony, Studer and Matsushita] still have no 24-track product in the field that are compatible, and neither Studer nor Sony have actually delivered any of the two-track DASH-compatible machines they showed at November's Audio Engineering Society convention."

Sony Pro Audio's national sales manager for digital audio, Rick Plushner, acknowledges that his firm is the only DASH proponent so far to market a 24-track digital recorder. But he asserts that the other members of the DASH group are "working on their DASH multitrack machines," and that introduction of those recorders will occur shortly. As far as the open-reel two-track Sony PCM-3102 and Studer D820 recorders shown at the AES convention, Sony's Curtis Chan notes that "both Sony and Studer will deliver two-track DASH recorders around June."

As far as the business outlook for Sony's multitrack PCM-3324, Plushner says that there are currently 36 PCM-3324 recorders in the U.S. He adds that, in the last four months alone, that figure has doubled from approximately 18 machines.

"We are selling and delivering about four 24-track machines per month," he says. "We realize that it's not so much the orders taken, but the deliveries made that are most important." Plushner sees that figure increasing to five machines per month "within about a month," and predicts that Sony will deliver about another 50 PCM-3324s into the field this year. The machine sells for $132,600.

"This year will definitely be the best year ever for Sony digital," Plushner continues. "We foresee growth in all areas of the industry, not only recording," he adds, referring to the increasing use of digital equipment by video and film post-production companies. The list of studios using the PCM-3324 for audio, video and film applications ranges from New York's Power Station and Hit Factory, which both own two of the machines, to Glen Glenn Sound in Los Angeles, as well as CBS, RCA and Atlantic Studios in New York.

"There hasn't really been any geographical distinction as far as how the multitracks are doing," notes Plushner. "We have had a lot of movement in the New York area, but we now have an equal amount on the West Coast."

Plushner says that word of mouth has been the best selling force for the 3324. "We demo the machine for prospective clients, and then put them in touch with other people that own them. That seems to help."

Sony has been selling its PCM-1610 videocassette-based digital audio two-track mastering recorder for about five years, and with the strong momentum of Compact Disc, Plushner sees sales of that unit increasing heavily in 1985. The 1610 is the most popularly accepted format for CD mastering, and now "with the popularization of CD, there's a tremendous need to convert old recordings to digital and also digitally master new recordings," he says.

Plushner notes that the most marked trend he's seen over the past year is the gradual acceptance of digital technology by studio owners and engineers, to the point where "it's become a much less extraordinary thing to them. A lot of multitracks are available from rental companies, and are used by medium-size and smaller studios, as well as the major studios. So the smaller studios have become familiar with the technology, and it has become much more commonplace to them."

What of Sony's DASH compatriots, Studer and Matsushita? Asked when his company foresees placing a digital multitrack DASH recorder in the marketplace, Matsushita's Alston Clegg replies, "I don't see us entering the marketplace at this time. We are, of course, very interested and highly supportive of the DASH standard, as the format uses the thin-film recording heads we manufacture. We will be a supplier of the thin-film heads and other electronics for DASH machines. If the market grows quickly enough, we may indeed come in with a full machine, but we don't really see that happening this year."

According to Studer Revox of America's vice president and general manager Thomas E. Mintner, Studer will show the final version of its DASH two-track recorder at the Anaheim AES in May, with limited numbers of the machines available "shortly thereafter."

"Our concern at this point is not so much the initial delivery date," says Mintner. "We are more concerned with our ability to fill the orders currently on hand and those that continue to come in. It's obvious to us that many buyers are waiting for the DASH two-track machines, rather than investing in earlier technologies that may soon be obsolete."

Mintner adds that Studer's ability to fill all the orders it has already received will depend on the rate of production later this year, as well as the number of orders coming in later, both of which "are difficult to forecast at this time."

As far as digital multitrack recorders, Studer expects to market its debut in that arena sometime around the middle of 1986. "As we announced at the Paris AES, the multitrack Studer machines will be double-density DASH format, using 32 cross-protected audio channels and a total of 48-tracks," says Mintner. "They will be totally compatible with the other DASH machines."

LOW VIDEO PRICES

(Continued from page 1)

outlets it is going into, but word is that the video titles will be showcased at some of the nation's top mass merchandisers and children's retailers, including K-B Toys, Child-World, Toys 'R' Us, Sears Roebuck, J.C. Penney and Montgomery Ward.

The company has created a "Golden Book Video" line to market its product. Among the characters included in the first release are Donald Duck, Mickey Mouse, the characters from "He-Man & the Masters of The Universe" and "Sesame Street," and Tweety Bird, Sylvester and Bugs Bunny.

Western was able to acquire such hard-to-get characters by using a limited-animation technique it calls "bringing storybooks to life." Rather than using film footage with accompanying camera motion and animation of certain portions of the screen at certain times are used to bring the print characters to video. All of the product will be video versions of Western's Golden Book print series.

As a children's publisher and marketer, Western reportedly takes in about $300 million a year. The company will be spending approximately $1 million on a campaign to launch its video product, buying double-page spreads in such publications as Ladies' Home Journal, Redbook, McCall's, TV Guide and Parents magazine.

Launch date for the titles is Aug. 15. Duplication will be handled by one of home video's leading houses, Bell & Howell Columbia Pictures Video Services.

"We're talking millions and not thousands," says Western vice president of sales Jim O'Donnell of the numbers his company expects to do. Each title will run between 25 and 30 minutes long and contain several stories.

Besides the mass-market outlets, the Golden Video titles will also be sold in a number of top bookstore chains that have already scored great success with public domain video product, such as Waldenbooks and B. Dalton.

"We are not kidding around," O'Donnell says of the coming effort. Western Publishing vice president George Oeff comments that his company was able to utilize relationships that in some cases have lasted 50 years or more.

Such top retailers as Sears and Penney have been almost desperate to get into the video business, according to distributors and manufacturers, and if they do invest heavily in the Golden product, it will be a sign of deep commitment to prerecorded video.

At the same time that Western was moving to establish the $9.95 price point, another home video company was revealing plans to market its titles for only $5.95—but with a hitch. Consumers will have to bring their own videocassettes.

According to Dennis Hedlund, president of Costal Video Service, his company is joining with manufacturer VCL to offer an initial offering of 10 titles for $5.95 each. Consumers using the service will send in blank tapes and pay for the movies that are dubbed onto them.

Among the titles to be offered are "UFO Top Secret," "Attack From Outer Space," "Dick Tracy Meets Gruesome," "Drugs In The Deep South," "The Road To Nashville" and "The Proud And The Damned."

VCL has a library of 400 titles which may eventually be used for its $5.95 program, says Hedlund, who views the system as a "perfect" way of putting product on the market for which the demand may be too low to support inventory costs.

The VCL service will go on line in April, with an advertising campaign featuring placements in such film-buff publications as American Film and Film Comment.

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The New and the Old. The first Compact Disc of Kathleen Ferrier's historic recording of Mahler's "Lied von der Erde" (with tenor Julius Patzak and Bruno Walter conducting) is presented to the late contralto's sister, Winifred Ferrier, by Reinhard Klassen, president of Decca International



Strutting San Antonio Style. EMI America artist Sheena Easton pays a visit to the KITY San Antonio staff after a concert appearance in the city. Shown from left are KITY programming secretary Rhonda Bottenberg and air talent Rick Upton, Chris Kelly of KITY sister station KONY, Easton, and KITY promotion director Charisse Pappas.



Practice Makes Perfect. MCA artist Alicia Myers leads friends through an impromptu rendition of her fastest single, "Appreciation," after her show at the Universal Amphitheatre in Los Angeles. Standing from left are MCA's West Coast r&b promotion manager Loui Silas and product development vice president Kent Crawford, Myers and the label's national r&b promotion director Ernie Singleton



The Royal Army Wants You! Quesbon Mark, left, of ? & the Mysterians of "96 Tears" fame, poses with Joe "King" Carrasco after their sold-out show at Houston's Fitzgerald club.



Fitness Parade. Jazzercise proponent Judy Sheppard Missett poses with executives of Peter Pan subsidiary label Parade, after signing a worldwide recording contract with the company. Shown with the excercise star are product development vice president Joey Porrello, left, and sales vice president Jim Monaghan.



Where's the Butter? CBS Songs executives propose a healthy toast to Andy Goldmark and his NonPareil Music, which just recruited CBS Songs to represent its catalog outside the U.S. and Canada. Seated from left are CBS Songs International vice president/ general manager Tim Bowen, Goldmark and CBS director of creative operations Nancy Brennan



Right On Key. Fort Worth Mayor Bob Bolen, center, presents Le Bill Music and Le Cam Records principal Mayor Bill Smith with a key to the city in recognition of Smith's contributions to both the music industry and the local community. Le Cam recording star Kelk looks on

INSIDE TRACK

NOTICES ADVISING customers of the MCA, Capitol, CBS, WEA, RCA, United Artists and ABC labels between 1970 and 1983 that they can join the Chicago Federal District consolidated class action suit charging the above labels with antitrust violations will probably go out this week (Billboard, Jan. 5). James Sloan and Granville Specks, representing present plaintiffs, told Judge Nicholas Bua on Jan 11 that they had turned down the settlement offer of the defendant labels, terming it "totally inadequate." The judge has set June 17 as a trial date.

JOSE JOSE'S endorsement pact with Coors brew is due to be firmed early next month, with the arrangement involving sponsorship of the Mexican singer's U.S. tour this spring. . . . Another Mexican, Juan Gabriel, is also set for a July-August U.S. itinerary in conjunction with our south-of-the-border neighbor's 175th anniversary year of independence from Spain. . . . William Morris Hispanic specialist Jorge Pinos checks out Lissette's new cabaret act this week at the Puerto Rican Caribe Hilton, after which he accompanies Yes on a Uruguayan and Brazilian junket. Yes just did the 10-day "Rock In Rio" fest, which attracted an average of 250,000 daily. . . . Watch for former Velvet and Polygram International exec Stanley Steinhaus to surface in February in Miami, working for a yet-to-be-identified label. . . . Popular Texas orchestra leader Leonard Dubois is back on the road Saturday (26) after a six-week recuperation from surgery.

TRACK HEARS that the Fairfield Municipal Court judge hearing the Ohio home video obscenity case (Billboard, Dec. 15) has ruled against the request by Citizens For Decency Through Law And Order to join the prosecution. . . . First X-Rated Mini-Convention act for VSDA's National Capitol chapter May 21 on two cruises aboard the Yankee Clipper out of Baltimore's Inner Harbor. Sponsored by Caballero Home Video, Caballero, VCA Pictures, Essex Video, Video-X-Pix and others, the soon-to-be-X cruises will feature porn pix exhibits and seminars. The open bar/buffet cruises are limited to 150 dealers per outing.

THE FIRST Augie Blume "California Music Directory" covers Northern California (Billboard, Jan. 19), with a Southern California edition coming in early summer. . . . A summit of EMI and Capitol brass at presstime was deliberating revisions of the firms' global organizational charts. . . . Track's former Billboard mate Bob Rolontz and financial writer Stanley Brown are teaming to do a tome about Warner Communications, where Rolontz last toiled as an info officer.

THE FAMILY OF the late Burt Schwartz of Schwartz Bros., Lanham, Md., asks that donations in his memory be made to the T.J. Martell Foundation. . . . The Capitol restocking plan through Thursday (24) offers 57 good sellers at 5% discount and 30 extra days billing for the album. The Beatles' 45s are offered at 25% off for an indefinite period. Spinks album have been slightly scarred.

RUMOR MILL: MCA Records' salespersons broadening their selection with music titles from Pacific Arts Video and more MCA Home Video titles. Until now, they had only 10 music-oriented titles. Question looming is, when will Capitol and PolyGram sales folk start peddling films' home videocassettes? Nick Santrizos, president of Thorn EMI video, says there are no such plans for distribution in his division. . . . Gloria Luring donating all proceeds from her new album, "A Shot In The Dark," to the Juvenile Diabetes Foundation.

. . . Licorice Pizza employee Wade Daughtry in Puente Hills, who doubles as drummer with the Enforcers, has his music featured in the movie "Loveliness."

GRAPEVINE has Bill Hall, long a rack executive, leaving his post as VP of sales for Handleman. He could not be reached at presstime. . . . Bobby Boyd has rejuvenated his Boyd Records out of Oklahoma City. . . . Roderick Falconer, whose fifth album and first on MCA, "Rules Of Attraction," was just issued, is also Rod Taylor, ex-Stanford Univ. poetry lecturer and poet published by Rolling Stone Press. Now the versatile one comes up as executive producer of CBS's hourlong prime time "Otherworld," teeing off Saturday (26). He also wrote "The Star Chamber," the recent Michael Douglas pic. . . . Navy exchanges worldwide did about $21 million in prerecorded tapes and records in 1984, a Navy spokesman informs Track. . . . You can dig Richard Pryor in person for the duration of the month each eve at the Comedy Store, West Hollywood, where he is breaking in material for his next Warner Bros. album. His next flick, "Jo Jo Dancer," is also a Warner release.

CARL MADURI, Cleveland talent producer/manager, has put his First String Records with the New York Music folk, composed of Mel Fuhrman, John Cassetta and Sid Bernstein. . . . Rich Lionetti, former WEA Polygram/CBS exec who shifted to computer software two years ago, is out as prexy of Micro d, the big software distributor in L.A. There will be no replacement.

Edited by JOHN SIPPEL



Lovely Linda. Singer/songwriter Linda Thompson beams at a reception for her first solo album during a record meeting with Warner Bros president Lenny Waronker. Her label debut ships later this month.

Indie Profile

Flying Fish Flies Folk Flag

BY MOIRA McCORMICK

CHICAGO: Flying Fish Records, which recently celebrated its 10th anniversary, is probably Chicago's most prolific independent label. Founder Bruce Kaplan says the folk/ethnic label sees some 30 releases per year, at the rate of two to three per month. The label's catalog now encompasses more than 250 titles, he notes, most of which are still active.

Flying Fish's mostly non-exclusive roster is lengthy and broad. Practitioners of ethnic musics, including African, Jamaican, Celtic, Latin American, Hebrew, Balkan, Indonesian and Russian, all see release on Fish vinyl, in addition to the more traditional American folk, bluegrass and country that gave the label its start.

John Hartford, Vassar Clements, Doc & Merle Watson, Tom Paxton, Robin Williamson, Boys of the Lough, Blue Riddim Band and the New Grass Revival are among Flying Fish's better-known acts. Hartford's 1976 album "Mark Twang" won a Grammy in the best folk/ethnic category, and along with Clements' "Hillbilly Jazz" remains the label's biggest seller to date, according to Kaplan, who adds that Flying Fish has received 15 Grammy nominations so far.

Kaplan says his *modus operandi* regarding new releases relies to a great extent on subjective judgment. "Occasionally," he says, "we'll release something we're pretty sure won't do better than break even, if we feel that strongly about the music, such as with Poland's Orchestra of the 8th Day."

Kaplan says a particularly good seller for Flying Fish is in the 15,000- to 25,000-unit range. Currently selling in the area of 20,000 copies, he reports, are albums by John Hartford, Doc Watson, *a cappella* black female group Sweet Honey In The Rock, Hebrew folk act Klezmorim, Celtic duo Malinky Strings, autoharpist Bryan Bowers and singer/guitarist Claudia Schmidt.

Since airplay is limited for esoteric music, Kaplan centers Flying Fish's promotional activities primarily on "working with the print and alternative print media." Sometimes, he adds, the label will embark on a specialized promotion.

"We offered the album by El Salvador group Yolocamba Ita to political organizations as fundraisers," Kaplan remarks, "and sold over 1,000 in that manner alone."

Like most specialty labels, Flying Fish's catalog sales account for a major portion of total volume, in their case some 50%-70%, according to Kaplan. "Most of the 250 titles are available," he says, adding that "a few have run out of stock, and we haven't pressed them again." Fish's mail order business is increasing, Kaplan notes, and while it still accounts for less than 1% of the label's volume, it is picking up to the extent that "we're thinking of taking credit cards."

Kaplan says Flying Fish's turnover is close to $1 million per year, and 1984 was the label's "best yet." He largely attributes Fish's success to the improved state of the record industry at large.

"It's not so much that there's been increased demand for our records per se," he explains, "as that, when record retailers are doing more business, they stock more of our records, and therefore more of them sell."

Kaplan does see a renewed interest in acoustic music, commensurate with the aging of the baby boomers. "Five years ago, at the Univ. of Chicago Folk Festival, there was a shortage of students willing to work on it, which is certainly not the case now," notes Kaplan, who credits the first U of C folk fest 25 years ago with initially getting him interested in the genre. "The decline has ended, at least."

But Kaplan receives what he terms an unfair shortage of mass media coverage for an increasingly popular form of music. "Of approximately 900 hours a day of radio time in the Chicago area, 600 is music," he says. "If 1% of the population likes folk, that means there should be six hours a day of programmed folk music, which I really don't think there is. Between 'A Prairie Home Companion,' WFMT's 'Midnight Special' [and a few other specialty shows], there are maybe 13-14 hours a week of folk music on Chicago radio."

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NAB Warns: Gear for Battle

Report: Home Video Threat to B'casters

BY BILL HOLLAND

WASHINGTON: Home video is beginning to be a threat to the nation's broadcasters, and as its growth continues through the end of the decade and beyond, they, like cable operators, theatre owners and the motion picture studios, must develop strategies to guard against its threats.

This is the conclusion of a recent report on home video and broadcast television published by the National Assn. of Broadcasters (NAB). The report, part of the NAB's COMTECH series, was prepared by the Butterfield Communications Group.

The 39-page report is the first official warning whistle from the broadcast industry about the possible effects of VCR usage. It says that broadcasters should soon expect VCR penetration to reach 20% in American households, a figure which could "continue to climb in the foreseeable future." It could hit as high as 45% by 1990, the report states.

It also says that "more and more consumers have come to the conclusion that the addition of a VCR enhances television . . . in a way comparable to the introduction of color television." The differences between the two are obvious and many, of course, but the main one is that videocassettes "offer viewers another source for programming which will compete with broadcast and cable television programming," the report points out.

Then there's the tube itself. The report states that 98% of all spot programming has network television as its predominant source.

The report also points to the "disappointing launch and slow growth" of videodisks, but adds that the videodisk may have a future—unlikely to develop before 1988—of entering homes "as a computer peripheral."

It has also gathered data, some of it from the 1984 Nielsen study of VCR usage, indicating that prerecorded video programming accounted for 71% of 1983 sales, and that interest in X-rated product is on the wane, from 50% in 1980 to less than 10% by the end of this year.

"The most significant impacts of home video on broadcasting," the report underlines, "fall in the realm of home taping. The states overcame over rating service policies not taking some VCR use into account, while admitting that renting VCRs "can be technically difficult."

Also mentioned are advertiser concerns about the practice of fastforward through commercials when playing back programs.

It states that broadcasters may be able to capitalize on the VCR boom by programming late-night periods especially for the most-stated usage of VCRs, time shifting.

It also points to Nielsen data finding that about 80% of home taping occurs in the daytime or prime time dayparts (little in fringe or at night), but that the bulk of playback is distributed "fairly evenly" over the viewing day until after prime time.

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